STEERING COMMITTEE FOR CULTURE

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**European Programme of National Cultural Policy Reviews
MOSAIC PROJECT**

Cultural Policy in Serbia and Montenegro

**Part I: Republic of Serbia
Experts' Report**

Report prepared by Bill Dufton

Preliminary note

On 4 February 2003, the Federal Republic of Yugoslavia adopted a new Constitutional Charter. As a result, the name of the country changed to Serbia and Montenegro (or, in a legal context and with particular reference to the federal authorities, State Union of Serbia and Montenegro.)
On 3 April 2003, Serbia and Montenegro formally became a member of the Council of Europe.
The visit of the Examiners took place, and this report was completed, before 4 February 2003: consequently references in this report are to the nomenclatures and structures that were in place before that date.

Membership of the Panel of Examiners

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Schedule of the Examiners' activities

11 – 12 March 2002
The Head of the Cultural Policy and Action Department at the Council of Europe and the MOSAIC Project Manager take part in meetings in Belgrade to agree MOSAIC II activities in the Republic of Serbia for 2002-2003

16 – 22 September 2002
Visit of the Panel of Examiners to the Republic of Serbia

28 January 2003
Meeting in Strasbourg to review progress

27 - 28 June 2003
Participation in a national debate in Belgrade

6 – 8 October 2003
Presentation at the Culture Committee in Strasbourg

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BACKGROUND TO A NATIONAL DEBATE

The review process

1. This report has been produced in response to the request of the Serbian government to take part in the Council of Europe's on-going series of national cultural policy reviews. The report results from an intensive programme of meetings with representatives of Serbian cultural institutions, public authorities and NGOs which was organised by the Serbian Ministry of Culture and Public Information and undertaken by a panel of European Examiners between 16 and 22 September 2002. The programme included meetings in Subotica and Novi Sad in the Autonomous Province of Vojvodina, in Cacak and Jagodina, and in Belgrade; a list of contacts and interview partners is given in Appendix 1.

2. Under the constitution of the Federal Republic of Yugoslavia, culture is mainly a responsibility of the republican governments and this report therefore concentrates exclusively on cultural policy in the Republic of Serbia. Although the autonomous province of Kosovo remains part of Serbia under the present constitution, this report does not address cultural policy in the province as it is currently under United Nations administration.[1] It should not be forgotten that Serbia remains a federal country and, while the Examiners received very few indications of cultural cooperation between Serbia and Montenegro at the present time, they note that a Review of National Cultural Policy in Montenegro is pending.

Towards a National Report

3. Well in advance of the Examiners' visit, a group of Serbian experts was appointed by the Ministry and prepared a Working Paper[2] based on discussions with a large number of contributors from different sectors and an analysis of the available data. This Working Paper was formatted according to the Council of Europe compendium of *Cultural Policies in Europe* [3] and enabled the Examiners to take a view of

- the main trends in cultural policy in Yugoslavia prior to 1990
- the disruption of dialogue and development in the years 1990 – 2000 resulting from the retrograde forces of centralisation, politicisation, nationalism and isolationism
- the current situation in key sectors
- the measures being taken to reorientate cultural policy as Serbia establishes democratic institutions, moves to establish a market economy and seeks for greater European integration.

4. The Examiners recommend that, in line with the Council of Europe Compendium of Cultural Policies in Europe, the National Report should be capable of being revised and updated at regular intervals to provide a consultative working document, setting

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[1] See United Nations Security Council Resolution 1244 (1999)
[2] Ministry of Culture and Public Information *National Cultural Policy Review (Working Paper)*Belgrade 2002
[3] Cultural Policies in Europe, a compendium of basic facts and trends ERICarts/Council of Europe

out the Ministry's objectives for the future, what strategies are to be employed in order to achieve them, and over what period of time.

5. In addition to the National Reviews of Cultural Policy, there is by now a substantial literature of cultural policy research published by the Council of Europe in book or report form: that literature is referred to where appropriate in the text of this report and a list of relevant documents is provided as an annexe to the report.

6. On the basis of so short a visit it has not been possible for the Examiners to do justice to the richness and diversity of Serbian cultural life or indeed to the magnitude of the problems it is currently facing. In particular there are many issues related to specific sectors of activity which it has not been possible to address. The views and recommendations set out in the report are based on the impressions gained by the Examiners during their visit, and on their response to the self-evaluation Working Paper prepared by the Serbian authorities, together with other relevant documentation.

7. As requested by the Ministry, the Examiners have tried to give particular attention to Decentralisation, Cultural Diversity and Culture and the Market Economy, while not neglecting the wider range of issues customarily addressed within the Council of Europe's review programme. The Examiners hope that their report will make a useful contribution at the start of a renewed national debate on cultural policy in Serbia even if it serves only to pose further questions.

What do we mean by Cultural Policy?
8. As the Working Paper clearly states, the decade 1990-2000 in Serbia was marked by the lack of a clear cultural policy and the consequent marginalisation of culture except in so far as it could be exploited to serve nationalistic aims. But what exactly do we mean by cultural policy? We might start from the cardinal principle that in culture, as in every sphere of government activity in a democracy, the objective and justification for public spending is to achieve a demonstrable public benefit.

9. We might then accept, as a working definition, that cultural policy represents the judgement and determination of the public authorities (federal, national, regional or local) to intervene through the democratic process in particular fields of activity, in order to achieve defined strategic objectives. Their intervention may take a number of forms, direct and indirect, legislative and financial. Relevant areas of intervention can include Education and Training, the Arts (and Creative Processes of all kinds), Heritage Protection, the Cultural Industries (especially the audio-visual sector and publishing), Marketing and Distribution, Audience Development, Cultural Institutions, Individual Participation, Access Networks, Facilities and Equipment. The golden rule is that the public authorities should define their intervention by transparent objectives rather than by reference to particular organisations and their activities.

Culture and the market economy

10. Serbia has embarked on the transition towards an open society, a market economy and greater European integration, but what does the market economy tell us about culture in Europe today? The market tells us that countries and cities can compete through culture, both nationally and internationally, in order to raise their profile as trading partners or as tourist destinations. It is noticeable, for example, that many local authorities in Serbia have already declared their interest in developing cultural tourism.

11. The market economy also tells us that individual citizens expect multiple choices in how they use their leisure time and spend their income, and that this is especially true among young people. In future, the majority of Serbian citizens will hopefully come to enjoy the combination of gainful employment, disposable income, and leisure time that is widely taken for granted in Western European countries today. However, culture will increasingly need to compete for people's attention and involvement in new ways and there will be a demand for new kinds of activities alongside those that are already established and valued. Nowhere is this more apparent than in the impact of new technologies which has been to create new opportunities and also to blur traditional distinctions between "high" culture and entertainment. As never before, if cultural goods and services are to be successful they have to be marketed effectively by their creators and providers and also by the public authorities who make cultural policy and control public funding.

12. In the market economy, the patterns of funding for culture become complex. Plural funding i.e. funding attracted from a variety of trading and fundraising activities, and from a variety of sources, as well as from public grants, will become the accepted norm for the majority of cultural institutions. New funding mechanisms, some (such as sponsorship) involving the private sector, and the number of independent Trusts and Foundations will grow. Individual citizens will need to be motivated as individuals to give their voluntary support, in cash or in kind, to the cultural institutions they value. One of the most important lessons of the market economy is that for cultural institutions of all kinds marketing skills have come to be accepted as a very important element in attracting and developing audiences and in generating all kinds of income.

Cultural Policy, European principles

13. The Council of Europe Report *In from the Margins*[4] suggests that most European countries have steered their cultural policies according to four key principles:

- promoting cultural identity
- promoting cultural diversity
- promoting creativity and
- promoting participation in cultural life

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[4] Report from the European Task Force on Culture and Development *In From the Margins* Council of Europe 1996

14. In their implementation of cultural policy today, the public authorities (national, regional and local) in Europe indicate a number of consistent tendencies:

- to support cultural activities for their intrinsic value
- to support culture as a means of achieving specific social and economic policy objectives and the development of civil society
- to recognise the impact of the cultural sector as an economic sector in its own right and the significant interaction between not-for-profit activities and the cultural and creative industries
- to disengage as much as possible from the direct management of cultural activities and institutions
- to encourage the development of self-governing institutions and networks, including voluntary networks, that are supported by the public authorities but are constitutionally independent of them
- to act with a range of partners in the public and/or the private sector
- to identify public responsibilities at regional and local as well as national level in accordance with the principle of subsidiarity
- to base public funding on programmes of grants that are awarded on the basis of specific agreements about aims, objectives and outcomes
- to balance a response to the on-going needs of cultural institutions with flexible programmes of project funding in order to encourage creative development, artist-led initiatives and new ways of working
- to expect most not-for-profit activities to be supported by plural funding in the form of grants, sponsorship, trading income and other fund-raising activity[5]

15. Over the past quarter century the public authorities have had to recognize that their ability to direct cultural activities and to provide for them financially is limited and that they must seek out new forms of partnership in order to achieve their objectives. Across Europe, regional and local authorities, no less than government ministries, have had to adapt their thinking in order to respond flexibly to new initiatives and to demands for financial support for new types of facilities and activities. As citizens have organized themselves around their cultural interests and enthusiasms and have taken effective action to promote them, a third sector of independent NGOs has emerged alongside the institutions traditionally supported by the public authorities: wherever it occurs this development of NGOs needs and merits active encouragement by the public authorities as a key feature of civil society: in return, it offers the authorities greater freedom of action through diverse opportunities for new and creative alliances.

16. The trend away from the direct provision and management of culture by the public authorities has led to a growing recognition of the wider social and economic context in which not-for-profit cultural activities take place and of the complexities of interaction and inter-dependence between cultural, social and economic areas of public policy.[6] It has consequently led to the development of new cultural policy

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[5] McILLROY, Andrew *Funding the Future* Council of Europe 2001
[6] See PAREKH, Bhiku in *Rethinking Multiculturalism* Macmillan Press 2000: "A society's culture is closely tied up with its economic, political and other institutions. No society first develops culture and

arguments which are no longer limited to describing a small range of activities and institutions receiving public funding but engage rather with the issue of how cultural investment can be instrumental in the realisation of a wide range of public policy objectives:

> To succeed in the new economy governments must be willing to re-envision the meaning and place of culture. Cultural products, cultural skills, especially those engaged with contemporary culture, are not only assets in their own right, but also a country's single most important economic resource. This is a very new situation for culture, for governance and particularly for business. Business planning must be broader and more organic and capable of seeing the potential wealth in relationships which, until now, were not value producing in the economic sense[7.]

17. These new arguments[8] for culture need to be targeted to a number of key audiences and potential partners

- The cultural community who, with more sophisticated arguments, can help themselves better
- Various levels of government, in particular other Ministries
- The business sector comprising both domestic and international companies
- The world of Foundations
- International audiences

18. In this scenario, cultural activity is no longer seen as the beggar at the gate but as an engine for sustainable social and economic development capable of making a huge return on modest public investment, and providing "a bulwark of civil society in that it sensitizes citizens to the value of individual creativity, not simply in the arts but across the range of social and economic life, and promotes individual self-confidence and self-awareness".[9]

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then these institutions or vice versa. They are all equally vital to its survival, emerge and develop together, and are influenced by each other"
[7] See Council of Europe Pilot Project *Cultural entrepreneurship and cultural diversity* Strasbourg 2002
[8] See LANDRY, Charles in *Cultural Policy in Bosnia Herzogovina* pp35-36
[9] European Task Force on Culture and Development *In from the Margins* Council of Europe Publishing 1996

CULTURAL POLICY IN SERBIA

There is a huge inventory of things which have to be done at once[10]

Culture in context
19. 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. "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."[11] It should also be noted that Serbia today has one of the largest populations of refugees in Europe, and a recent diaspora numbered in the hundreds of thousands.

20. In spite of the devastation of the last decade, and the difficulties of the present, many of the surviving strengths of Serbian cultural life can be seen to derive from a long tradition of cultural discourse in the shaping of national identity. At the level of infrastructure and management they look back to the relative certainties of life under the Federal Socialist Republic of Yugoslavia in which decentralisation and institutional self-government began to become established as key characteristics of cultural policy as long ago as the 1960s. These traditional practices are still much in evidence today and are available to be adapted and developed in response to new social, economic and political conditions.

21. To a tradition of cultural discourse and more recent habits of thinking associated with the practice of "self-governing socialism" must be added the extraordinary creativity, confidence and new ways of working, that have recently emerged through active and intensive opposition to the Milosevic regime on the part of artists and cultural NGOs. This opposition has already had a profound influence on the cultural life of the country, providing "new ideas, new concepts which the established scene, dead, suffocated and turned towards the past, could no longer produce. Thereby this artistic practice makes a transition from the practice of contestation to that of activism, provocation, action."[12]
These are vital building blocks for the development of a dynamic and forward-looking cultural policy for Serbia internally, in the context of the south east European region and in a wider European context.

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[10] *The Last Decade, Serbian Citizens in the struggle for democracy 1991-2001* Press Documents Edition 12 p.37
[11] Republic of Serbia Ministry of Education and Sport *Quality Education for All* Belgrade 2001
[12] *The Last Decade, Serbian Citizens in the struggle for democracy 1991-2001* Press Documents Edition 12 p41

The Ministry of Culture and Public Information in transition

22. The Ministry is not just the principal budget holder but the champion of culture in government; it has the key responsibility for developing cultural policy and for marshalling new arguments in support of culture as the focus for sustainable social and economic investment and development. At a time of wholesale legislative change there is a unique opportunity to review the existing legislation on culture and to improve it. At the same time, culture per se is inevitably afforded a lower priority than social or economic problems. Therefore an immediate challenge for the Ministry (and for the Agency for Cultural Development) is to ensure that culture does not become marginalised in government during what is likely to be a lengthy and difficult process of transition in which many previous assumptions are bound to be questioned, but is instead vigorously promoted both as an economic sector in its own right, and as a vital contributor to Serbia's social and economic reconstruction and to the country's progressive integration within European institutions.

23. The Examiners recommend that in support of this endeavour, the inter-Ministry cooperation which the Working Paper acknowledges is already established in some fields should be extended to include, specifically, the Ministries of Finance, Education, Tourism, Science and Technology, Foreign Affairs, Social Affairs, Civil Service and Local Government. We note that the Agency for Cultural Development has a specific responsibility to work with the Ministry to strengthen ties and to promote effective coordination.

24. The examiners note that the Minister already makes an annual report to Parliament, which is a demonstration of public accountability and also provides the elected representatives with a valuable opportunity to debate culture at least once a year

25. Clearly another immediate challenge for the Ministry is to establish a balance between many conflicting demands for financial support: while it is to be hoped that in due course more public funds will be made available for culture, and new sources of finance will also become available, there will always be difficult and unavoidable choices to be made in distributing finite resources.

A new role for the Ministry

26. In the past, and in spite of the development of decentralisation and self-government from the 1960s, which are referred to in the Working Paper, the Ministry still had a determining role in the provision of cultural activities and was substantially involved in the day to day management of the institutions, networks and activities it supported. Since 2000, this statist model of cultural policy has begun to change, with the introduction of limited funding for projects as well as institutions, open competitions for the allocation of grants, the selective use of peer-group assessment, and transparency in decision-making. The authors of the Working Paper believe that further progress can be made in these areas, and in the evaluation of the activities supported, and that further reform will be needed; the Examiners support this view.

27. What the Ministry faces today is nothing short of a completely new challenge: how to organise itself in such a way as to place the emphasis of its work on leadership and strategic thinking; to instil a sense of purpose; set national objectives and policy guidelines; provide advocacy, consultation, coordination and evaluation; and to work with a wide range of partners both centrally (other ministries and departments) and at regional and local level (municipalities and cultural institutions), as well as internationally.

28. It follows that this new role will need to be reflected in the organisation of the Ministry by adopting a horizontal as well as a vertical dimension in the development of cultural policy and in its work as a whole. On the one hand, the Ministry continues to provide specific (vertical) services that relate to the sectors of specialist activity which it supports; on the other hand, it needs to accommodate an entirely new (horizontal) requirement to progress a wide range of policy issues that affect the work of each of the specialist sectors - for example decentralisation, multiculturalism, training, education, and the realignment of culture in a market economy. Between the vertical and horizontal dimensions, a balance or healthy tension needs to be maintained: and as culture begins to find a new position in a new society, the strength of the horizontal dimension will become increasingly important, while the specialist sectors should become progressively more independent from the Ministry than previously.

29. In its new role, key functions of the Ministry include

- maintaining effective links with the other relevant Ministries and government departments whose work also impacts on culture
- working with the Institute for Cultural Development which was established 35 years ago to research and monitor cultural policy
- working with the government Agency for Cultural Development to improve the cultural economy
- monitoring and coordinating the Ministry's input to legislation affecting culture
- working with the Parliamentary Committee for Culture and Information in order to monitor, influence or promote draft legislation
- maintaining effective links with the local authorities
- monitoring the implementation of cultural policy and ensure its periodic review
- monitoring and coordinating management training requirements
- developing and coordinating the collection, analysis and publication of cultural statistics
- developing the Ministry's own research activities

30. In order to assist the Minister and his Collegium in carrying out these functions, consideration might be given to setting up a small Cultural Policy Unit (within the Ministry) directed by a Deputy Minister: such a unit could be particularly useful in dealing with, say, matters of legislation, budget preparation and policy development. Equally, some of the functions listed above might be carried out by an independent Cultural Observatory of the kind already successfully established in a number of

European countries, or by some other external agency, such as the Institute for Cultural Development, for example, or the University of Arts, acting on the Ministry's behalf. The important thing is for the Ministry to create space for itself in which to address policy issues and objectives consistently and comprehensively.

31. The Examiners were encouraged by the combination of energy, realism and openness to new ideas with which the Ministry and its partners in the cultural sector are tackling the many challenges they face and are confident that if they continue to adopt " activism, provocation, action" as their watchwords they will succeed.

ASPECTS OF CULTURAL POLICY

Belgrade capital of culture

32. Belgrade is the major focus of cultural institutions and artistic activity in Serbia. The City Assembly states that it invests 4% of its budget in culture, embracing an institutional sector that employs some 1900 people and other programmes that support projects and individual artists. Belgrade is host to eight major festivals including BITEF, one of the world's most prestigious theatre festivals. The Examiners have the positive impression that, after the trauma of the past decade, the City Assembly is already working closely with the Ministry to restore the City's pre-eminent position as an international centre for culture and artistic activity of all kinds.

33. The phenomenon of the capital city which absorbs a great deal of the country's energy and creativity is a familiar one throughout Europe and the importance of such centripetal forces to cultural identity cannot be denied. However, in terms of national policy, it is necessary to ensure that inequalities between the cultural life of the capital and the rest of the country do not become endemic. Whenever possible, resources should be shared, and locally distributed through mechanisms such as touring for example: audiences in the regions should not become disenfranchised from the high quality professional activities at the centre which they help to maintain through their taxes.

34. Of course the Examiners are aware from their visits to Cacak, Novi Sad, Subotica and Jagodina that a rich and varied cultural life is to be found in cities outside Belgrade and that they each have their own cultural institutions, including active and effective NGOs. Nevertheless a statement to the effect that "there are very few freelance artists outside Belgrade" does not suggest an altogether healthy geographical balance of resources and it was represented to us more than once that there exists at present a particularly noticeable north/south divide in the quality of the country's cultural life. These are matters that cultural policy should address and monitor at the Regional and Municipal as well as National level.

35. Belgrade's cultural economy is well developed. However, following the collapse of the markets that were available in the former Yugoslavia, it would not be surprising to find that the current infrastructure of cultural institutions in Belgrade is in some respects top-heavy. Furthermore, as the Working Paper bluntly states, the cultural market in Serbia itself was ruined during the 1990s because of very high inflation and the reduction in people's standard of living; a new market for cultural goods and

services is only gradually beginning to be re-established.[13] It is also apparent that the need to re-invest in cultural buildings and equipment in every sector of activity is long overdue in Belgrade as in the other Cities we visited. The National Theatre's campaign to construct an opera house in New Belgrade, for example, with the capacity to generate three times the ticket revenue of its present theatre, illustrates a general need for strategic thinking, a rationalisation of resources, new sources of funding for culture and a sustained capital investment programme.

Decentralisation

36. Decentralisation is a key strategy which allows the Ministry to focus on tasks that are truly national and governmental, and to work increasingly in partnership with other stakeholders. Moreover it is a principle of the Council of Europe that the decentralisation of powers is a genuine opportunity to encourage participation by citizens, particularly members of minorities, in local institutions. If the decentralisation strategy is to succeed, it will need to be energetically promoted, mainly in the following ways:

- by devolving responsibilities to the elected municipalities for future decision by them
- by deconcentrating responsibilities to the Regional authorities/or the municipalities for future administration by them
- by developing the capability for self-government of the cultural institutions funded by the state.

37. At the same time, the Examiners are confident that the Ministry does not look to decentralisation simply as a means of divesting itself of central responsibility but rather as a creative strategy for developing the relationships needed to ensure a productive articulation between all parts of the system - National, Regional and Local - and relationships based on cultural policy and agreed objectives.

38. As part of this it must of course be accepted that not every democratically elected municipality will choose to support culture to the same degree. Where they lag behind the Ministry has a duty not to abandon the activists and audiences in the 'desert' areas but to work with them to persuade their representatives to become more involved in supporting culture as a means of achieving a wide range of civic objectives. In some cases joint funding arrangements may be appropriate to support this.

39. In the case of both municipalities and cultural institutions, it should be recognised that the pace of decentralisation is not controlled by the Ministry of Culture alone, limited public finances being the obvious constraint. Nevertheless all sectors should be encouraged progressively to develop their independence from the Ministry, by adopting a strategic approach to policy development, by developing their capacity for self-government, by adopting modern business practices, by developing their marketing and fundraising capabilities, and by working with the Ministry as opposed to waiting for the Ministry to solve their problems. This is a difficult and sensitive

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[13] Ministry of Culture and Information *National Cultural Policy Review (Working Paper)*Belgrade 2002

process in which the provision of vocational and in-service training will play a crucial part in changing attitudes and giving confidence in the management of change.

40. Vojvodina is currently regaining its former powers as an Autonomous Province by means of an "Omnibus Law" and other legislation (e.g. The Broadcasting Law) at the Republican level. While cultural affairs in the Province mirror the current difficulties that exist at the national level, Vojvodina also affords a previously tested, and by all accounts successful, model for decentralisation at the regional level. The practice of working with the Ministry on the one hand and with the Municipalities on the other is well-established. Consistent with the need for transparency and public accountability, there appear to be clearly understood structures and procedures for the selection and evaluation of the institutions, projects and artists that are regionally funded. In Subotica, the level of cross-border cooperation with Hungary is a particularly noticeable aspect of policy which it must be hoped will continue.

41. Vojvodina's Secretariat for Education and Culture is planning to produce a cultural policy paper of its own in March 2003 and it seems to the Examiners that a similar process could usefully be adopted also by Cities and Municipalities throughout the country. The preparation of local cultural policy papers would serve as a means of

- auditing activities and facilities
- identifying local needs and aspirations
- setting objectives and priorities
- providing a basis for consultation with local interests (including the general public) and for discussion with neighbouring local authorities and the Ministry.

42. The exercise would encourage local people to ask some fundamental questions and to come up with creative answers, for example in relation to

- cultural centres and other networks such as libraries and museums and how these might be rationalised
- the particular needs of young people
- ways of extending cultural diversity
- linking culture to social and economic development in order to support each other, for example through tourism
- how NGOs can help to deliver local objectives

43. In Subotica and in Cacak the Examiners found plenty of evidence that, for all the differences between the areas they represent, the local authorities are already working with the Ministry and with their cultural institutions in order to adopt a strategic approach to cultural policy development.

A note about multiculturalism
44. The historical intermingling of the various national and ethnic communities in a relatively small geographical area remains a distinguishing feature of the Federal Republic of Yugoslavia (FRY) and, indeed of the whole Balkan region. Following the victory of the Democratic Opposition in Serbia in autumn 2000, special attention has been given to the position of minorities and FRY became a signatory to the

Framework Convention for the Protection of National Minorities in 2001, and passed the Federal Law on the Protection of Rights and Freedoms of National Minorities in 2002. The Yugoslav experience and future progress in this area is of the greatest interest to the European family of nations, indeed "it is precisely because the Yugoslavs are not so very different from any other group of people that we need to pay careful attention to their failures of nation building, recognising that the potential for violent collapse is present in all heterogeneous societies"[14]

45. In fulfilling the terms of the Convention, the Federal Ministry of National and Ethnic Communities has given an impressive lead by

- introducing forward-looking legislation (a unique feature of which is the provisions aimed at giving minorities effective participation in decision-making on issues related to them)
- establishing a cultural centre for ethnic minorities in Belgrade, intended as the first in a network of such centres
- publishing a detailed report on the implementation of the Framework Convention[15]
- other practical measures.

However, this is an area in which legislation at the Republican[16] and Provincial levels also applies and needs to be reflected strongly in cultural policy at every level.

46. Because of the impact of the war, the number and distribution of minorities must be believed to have altered significantly since the 1991 Census, which remains the only relatively reliable source of statistics pending the results of the 2002 Census which are expected to be published in 2003. However, it is clear that multiculturalism will continue to be a key characteristic of Serbian society in the future and, hopefully, one of its determining assets.

47. It is also readily apparent that public policy will need to take account of marked differences in the distribution and concentration of minorities in different parts of the country as well as, for some time to come, the presence of refugees in large numbers. The northern border City of Subotica for example, which has a population of 100,000, embraces 24 nationalities, including 40% Hungarian and 30% Croat, and 22 confessions of which the largest is Roman Catholic. By contrast, the southern City of Cacak, with 117,000 inhabitants, is described as 97% Serb and its resources are under pressure as a result both of migration from the surrounding countryside and from refugees.

48. For the moment we can only note that the current indications are positive but requiring development in practical terms of which the Federal Ministry's campaign for tolerance, and its support for the first of a proposed network of Multicultural

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[14] WACHTEL Andrew, Baruch *Making a Nation, Breaking a Nation, literature and cultural politics in Yugoslavia* Stanford 1998
[15] *The First Report by the Federal Republic of Yugoslavia on the implementation of the Framework Convention for the Protection of National Minorities* Federal Ministry of National and Ethnic Minorities Belgrade 2002
[16] For example the laws *On the Official Use of Languages, On Broadcasting, and On Public Information*

Centres, already serve as excellent examples. The Working Paper attests that the Ministry of Culture too is active in relation to the needs and aspirations of the minority communities (with a current focus on the Roma community) and that good working relations are established between the Republican Ministry of Culture and the Federal Ministry of National and Ethnic Communities. At the same time the culture of the minorities is "not that visible in the wider public space"[17], nor is there evidence as yet of inter-cultural as distinct from multicultural activity, and positive steps should be taken to make good these deficiencies through the media, through the work of cultural institutions at state, regional and municipal level, and by developing cooperation between the Ministries of Culture and Public Information and the Ministry of Education.

49. To the Examiners it seems that the Ministry will need to adopt a strategic and pro-active approach in this highly sensitive area of cultural policy and that specific working arrangements with the Autonomous Province of Vojvodina, and the Ministry of Education, as well as with the Federal Ministry, are fundamental requirements for sustainable development. Other aspects of cultural diversity should not be neglected in the process of securing a caring and tolerant open society: this means that issues such as disabled access to cultural opportunities of all kinds cannot be left until economic conditions improve but should be included now in the planning undertaken by the public authorities and cultural institutions and form part of the process of institutional audit and evaluation proposed by the Ministry.

50. For further consideration of this topic, the Examiners refer the reader to Tony Bennett's study for the Council of Europe *Differing Diversities: Cultural Policy and Cultural Diversity 2001*. This research takes account of cultural diversity as a result of a historical process of patterns of migration into and across different states, as well as cultural diversity that has subsisted within different polities over longer periods of time. Cultural diversity in all its forms is posing a profound challenge to traditional formulations of cultural policy. In most countries the artistic and cultural landscape has not evolved to reflect the realities of a changed social landscape. The shift from homogeneity to diversity as the new social norm requires a rethinking of the processes, mechanisms and relationships needed for democratic policy development in diverse societies.

Participation
51. The Working Paper gives an indication of the decline in public consumption of cultural goods and services in all major areas of activity over the past decade. The Working Paper also refers to the existence of a substantial sector of amateur activity which has become heavily dependent on public funding to maintain its premises and administration, and mainly organised around festivals and manifestations. How will these two aspects of participation – consumer consumption of professionally produced cultural goods and services on the one hand and voluntary involvement in amateur activities on the other – develop in the new Serbia?

52. We have already mentioned that in a market economy culture has to compete for the consumer's attention. The professional organisations have to develop their

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[17] Ministry of Culture and Public Information *National Cultural Policy Review (Working Paper)*Belgrade 2002

marketing techniques accordingly if they are to maintain their audiences and attract new ones. The development of marketing skills needs to be supported by the provision of specific in-service training. The Examiners note that one of the main goals of the government Agency for Cultural Development is to be the marketing arm of the Ministry of Culture and suggest that this could include fostering an active dialogue with the business community aimed not only at improving the prospects for sponsorship but also the interchange of specific skills through training as well as other potential areas of cooperation between the cultural and business sectors.

53. As to amateur - or voluntary activities as they might better be named these can be expected to diversify in order to reflect a wider range of consumer choice than in the past, and also, in time, to include activities that are aimed at supporting professional institutions (such as Friends of Museums and Galleries etc). Such voluntary activities need to depend first and foremost on the enthusiasm of the participants, and not public subsidies, for their support. However, the authorities have a responsibility to develop strategies that encourage the development and diversification of voluntary activities, not least for the positive contribution that they can make to the development of civil society. The encouragement of new forms of participation in culture across a diversified range of activities is a further example of the need for close collaboration between the Culture and Education Ministries and particular attention should be given to the needs and aspirations of young people. It should be emphasised that the term amateur or voluntary should not be interpreted as referring only to folklore but embraces the full range of cultural and artistic activities including the most avant garde.

54. Research in Britain, aimed at identifying evidence of the social impact of participation at amateur or community level, has shown that participation in the arts

- can be empowering, nurture local democracy and encourage people to become more active citizens
- is an effective route for personal growth, leading to enhanced confidence, skill building and educational developments which can improve people's social contacts and employability
- can contribute to social cohesion by developing networks and understanding, and building local capacity for organisation and self-determination
- brings benefits in other areas such as environmental renewal and health promotion, and injects an element of creativity and organisational planning
- produces social change which can be seen, evaluated and broadly planned
- represents a flexible, responsive and cost-effective element of a community development strategy
- strengthens cultural life and forms a vital factor of success rather than a soft option in social policy[18]

55. In order to allow progress in both main aspects of public participation to be monitored year on year, the Ministry and the Institute for Cultural Development should develop a statistical database.

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[18]See MATAROSSO, Francois *The Social Impact of Participation in the Arts* Comedia 1997

Cultural Centres

56. Throughout the communist countries of Europe, the Cultural Centre became a key unit of infrastructure provision, designed to meet local needs within the limitations of an ideological prescription of cultural policy. The Examiners were interested to read in the Working Paper that more than one hundred such Centres remain active in Serbia today and that 80 of them have taken part in a "capacity building programme" organised by the University of Arts' Centre for Continuous Professional Development.

57. For today's policy makers Cultural Centres like the one the Examiners visited in Cacak represent a dilemma. On the one hand such Centres are generally well located in their communities and form part of a network of compatible performing facilities without which it would probably be impossible for touring productions by the state-funded ensembles to visit the main centres of population outside Belgrade; they provide an important platform for local amateur performers and are also able in principle to show films and to display certain kinds of exhibitions. On the other hand the cost of maintaining the Centres and of keeping them open absorbs a high proportion of municipal cultural budgets even before any activity has taken place, while their architectural design makes them difficult to adapt to changing needs, or to purposes other than a certain scale of conventional performance.

58. At our meeting with the AP Vojvodina Secretariat for Education and Culture we were informed of a proposal to test the market for Cultural Centres in the Province by making them available for privatisation, without however permitting a change of use. It was accepted that the smallest communities will probably not be able to maintain their centres in any case. At Cacak, a town of 117,000 population, it was notable that the Centre has taken steps to diversify both its income and its activities, the first by letting retail space to local businesses and the second by housing part of the town library as well as Radio Cacak, the local Tourism Office and a local school of film animation .

59. While such arrangements are to be commended as a necessary expedient (and the Working Paper indicates that they are widespread in other centres as well) there is a danger that policy for cultural centres becomes over-dominated by the maintenance and continued functioning of the existing buildings – "how to keep them open?" - while the fundamental question "what is the role of a Cultural Centre in the 21st century?" may remain unasked.

60. The Examiners believe that there will be more than one answer to this question as has already been demonstrated in the 1990s by the creation of independent cultural centres such as Rex (the Cultural Centre of Radio B92) and the Centre for Cultural Decontamination (both in Belgrade), Apostrof in Novi Sad and Konkordia in Vrsac which "offer the possibility for systematic exhibition of the new artistic production in all creative domains".[19]

61. The Examiners therefore recommend that, in the context of the preparation of local cultural policy papers proposed in paras. 41/42 above, the role and development

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[19] *The Last Decade, Serbian Citizens in the struggle for democracy 1991-2001* Press Documents Edition 12
p45

of Cultural Centres should be a particular issue of local cultural policy to be addressed by the Ministry in partnership with the Municipalities and the AP Vojvodina: the aim should be to revive a viable network of cultural centres for specific purposes: where appropriate this should include the possibility of creating new and more flexible centres to replace existing buildings.

62. In relation to this recommendation and also the wider issues of community participation in culture and multiculturalism referred to above, the tradition and current transformation of the extensive Bulgarian Chitalishte network of cultural and community centres provides an interesting and well-documented case study:

> In the beginning of 1997 the Bulgarian Ministry of Culture and the United Nations Development Programme (UNDP) formulated a pilot project aimed at promoting community participation and development in the country through expanding the role and activities of the Chitalishte. The project had two main objectives: a) *to broaden the role of the Chitalishta* in order to contribute to the development of civil society in Bulgaria and enhance active civil participation at the local level; b) to provide the pilot Chitalishta with an opportunity *to create sustainable self-financing mechanisms* as well as mobilise additional sources of funding. The project was based on the conviction that Bulgaria is presently in need of innovative mechanisms for encouraging people's participation in the social processes and that the network of Bulgarian Chitalishte has the potential to contribute to the strengthening of community participation at a local level using new instruments[20]

A successful pilot project involving 42 selected Chitalishte in both rural and urban areas over a period of three years, has resulted in practical proposals for the reanimation of the entire network as a major element of cultural policy.

NGOs

63. NGOs became a distinctive 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. Sometimes NGOs received significant material assistance from the international community and notably from the Soros Foundation whose Open Society Fund in Serbia has consistently provided active assistance including important access to excellent training opportunities.

64. Through their affirmation of alternative values, the NGOs have been able and continue to make a notable contribution to the cause of an open society based on democracy and the rule of law, and to the concepts of civil society and active citizenship. The Centre for Cultural Decontamination (CZKD), for example, was established in Belgrade in 1993 as a "supranational cultural institution" with the aim of "reviving the spirit of liberal arts and public discourse…the Centre's objective is to help transform the social atmosphere contaminated by orchestrated nationalism,

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[20] *The Bulgarian Chitalishte – Past, Present and Future* Bulgarian Ministry of Culture, Sophia 2000

hatred and destruction"[21]. CZKD was just one of a number of NGOs set up at this time and working under truly difficult conditions: in 1993 for example the authorities carried out purges against those considered to be politically unsuitable in Radio Television Serbia, the National Theatre, Museum of Modern Arts, Clinical Centre and other institutions; and in 1995 the Ministry of Culture revoked the registration of the Soros fund in Yugoslavia.

65. Certain of the NGOs were established with a specific educational remit in preparation for a democratic future, for example the *Belgrade Open School*, established in 1993 "in order to network future leaders in various fields" and the *Alternative Academic Educational Network* which was set up in response to the highly restrictive University Act of 1998: "the students graduating from these [*Network*] programs will be ready to fill the positions opening within the public and local government market economy and civil society."[22] Serbian NGOs have fulfilled this promise, their influence for good is very apparent, and they continue to be important actors for social change. In the cultural field, they play inter alia a very important role in European integration. CZKD for example participates in the Forum of European Cultural Networks, Rex has a leading role in Trans Europe Halles, and Remont and CZKD recently participated in a meeting of the Banlieues d'Europe network in Berlin.

66. The role of the cultural NGOs remains vitally important in relation to:
- specific sectors of cultural activity
- broadening the basis of civil society
- the potential for effective and economic partnerships with the Ministry and other public authorities, and with state cultural institutions
- models for institutional development

67. Such is the particular strength of the contribution made by the leading cultural NGOs in the circumstances of Serbia over the past decade, and the openness to cooperation with NGOs that has been shown by the Serbian Ministry of Culture since October 2000, that the Examiners would strongly suggest the Serbian experience in this field offers a laboratory model of good practice to other transition countries, as well as an invaluable building block for the development of cultural policy in Serbia itself.

68. However, action is urgently needed to secure and develop what has so far been achieved. In developing national cultural policy, the Ministry should avoid short-termism and adopt strategies to support and develop the work of NGOs, and the good practice that is already well established, always taking into account their stated objectives, quality of achievement, and administrative competence. Given the high level of professional training that is evident in the best NGOs the Ministry should further consider whether certain of its goals for decentralisation could be achieved by delegating specific tasks to selected NGOs on an agency basis. Similar strategies should be adopted at regional, city and municipal level with a particular view to broadening the base of NGO activity in the cultural field and to extending the already important element of "positive civic energy transfer". This will also involve broadening the base of the pyramid by extending the range of cultural NGOs which it

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[21] *The Last Decade, Serbian Citizens in the Struggle for Democracy and an Open Society 1991-2001*
Press Documents Edition 12/392
[22] Ibid /412,413

is understood still number only 100 out of a total of 2800 NGOs registered for all sectors.

69. Particular and urgent attention should be given by the Ministry to the current concerns expressed by some of the most active (and successful) NGOs concerning the withdrawal or reduction of short-term international funding and the consequent threat to their capacity for independent production, the collapse of which would be a disaster for cultural policy. The Ministry's Working Paper states that NGOs now have an equal opportunity to apply for project funding alongside public institutions but in the competition for inevitably limited public resources safeguards are needed to ensure a level playing field for NGOs (and indeed for individual artists). In addition, legislation appears to be needed in order to establish and safeguard the financial status of not-for-profit organisations in general.

70. For their part, NGOs should understand and accept that the Ministry has traditionally and legitimately, many tasks and obligations which may be very different from their objectives and preoccupations such as, for instance, the maintenance of certain networks of public cultural institutions and the protection of the country's cultural heritage: it is the task of cultural policy to recognise the need for change in this as in other areas and to establish a reasonable balance of priorities.

Cultural Institutions
71. As times change so too do institutional profiles. This is a period of renewal for the state institutions after a period in which the attempt was made to subject them to the ruling political dogma of nationalism. Now all are finding themselves caught up in the legislative programme and its implementation and in the processes of European integration and progress towards a market economy. They have in common structures of governance and administration inherited from the socialist period, with notionally independent Boards and Directors appointed by the state. They face inevitable pressures to reduce their dependency on state support by becoming increasingly self-sufficient financially and more autonomous in their governance and administration: in the process of becoming more independent more and more public cultural institutions will increasingly resemble not-for-profit NGOs.

72. According to the Working Paper, the Ministry currently supports 173 public cultural institutions financially but is directly responsible for only 23 State Institutions. The Examiners were interested to learn that the Minister intends to establish an inspectorate system of audit and evaluation for all the main institutions, making use of independent experts, establishing consistent criteria of assessment, and working with the Regional and Municipal authorities, in order to establish a hierarchy of institutions and to award funding contracts of between one and four years as appropriate. No cultural organisation will have an automatic right to receive public funding.

73. The Examiners believe that the relationship between the Ministry and the institutions it funds will increasingly be a relationship based on contracts for services by which the institutions will be given as much autonomy and independence as possible, consistent with the principle that they are accountable for the public funding they receive. In return, the institutions should expect that their funders will stipulate

certain broad objectives and even specific targets – for example in fields such as education, multiculturalism, access, participation and audience development - as part of the agreement to provide public subsidy.

74. As to the decentralisation of responsibility for cultural institutions, the source of public funding should be decided whenever possible according to the principle of subsidiarity. This means that decisions should be taken as close as possible to the point at which services are delivered, always provided that the Ministry should retain responsibility for decentralisation on a case by case basis. The decision to decentralise should not be made solely for reasons of financial and administrative expediency and arrangements such as co-funding between the Ministry and the local authorities should be tolerated where these are needed to establish confidence in new arrangements or to stabilise a volatile situation.

75. Political involvement in the appointment of Board members and senior staff at state or regional or municipal level is in the process of being abandoned in favour of transparent selection procedures and open competition. This should not prevent the providers of public funds from being represented at board meetings or on interview panels; indeed they should be there to advise and to monitor progress; but they should not have the power of final decision unless in exceptional circumstances. In principle, the Board members of cultural institutions at all levels in the system should serve in an individual and voluntary capacity, and they should have access to training opportunities to support them in carrying out their responsibilities.

As in other European countries it will not always be easy to recruit board members of the calibre required. The business community is one important potential source of recruitment and we suggest that the Agency for Cultural Development could have an influential role in fostering mutually beneficial links between the business community and cultural organisations as part of its remit to "develop programmes for the improvement of the material condition of culture."

Cultural Management Training
76. The examiners endorse the need for professional vocational and in-service training of the highest quality to be made available in all sectors, including the media, and at every level (National Regional and Local) and on a permanent basis. A major commitment to training is required to enable the cultural sector as a whole to meet the many diverse and new challenges it now faces including in particular, but not exclusively, the demands imposed by a developing market economy in which there will be a premium on creativity, innovation and diversity.

77. Training in leadership as well as management is needed and training in the management of change will be of particular value, together with new skills in areas such as marketing, public relations, fundraising etc., as well as more sector-specific ones. Training in institutional governance should be made available to the Board members of cultural organisations to assist them in carrying out their responsibilities effectively, and to support the development of organisations that will be increasingly autonomous and self-governing.

78. The general aim should be to arrive as quickly as possible at a situation in which the trainers themselves can be trained within Serbia, in order to establish as far as possible a self-sufficient training provision. International help in the development of training programmes within Serbia should continue to be called upon - for example from the Council of Europe, national agencies and independent foundations. However, links to training institutions should not be sought only in western European countries but within the south-eastern European region and in eastern European countries with similar traditions which, since 1990, are confronting a similar challenge to Serbia today.

79. The Examiners are aware that invaluable work is already being done in the field of training by the University of Arts, Belgrade and specifically the Centre for Continuous Professional Development and they wish to endorse the warm support that this work received from the European University Association Review in June 2002.[23] Our recommendation is that the Ministry of Culture, together with the University, the Institute for Cultural Development and the government Agency for Cultural Development, should set up a joint task force to identify vocational and in-service cultural management training needs across the board and how these can best be met. The task force should work in consultation with the cultural sector, the Ministry of Education and Sport, and potential training providers, in order to draw up a national cultural management training programme, and make recommendations for implementation and evaluation for, say, a three year cycle.

80. The task force should seek to identify potential training partners in Montenegro and in other neighbouring countries in the South East Europe region in order to identify those training needs that can most effectively be met on a bi-lateral or regional basis. This process could be assisted by the Council of Europe. The task force should also consider the role of professional associations in delivering training for their members.

CULTURE AND THE ECONOMY
> All cultural workers should think entrepreneurially: all cultural activities whether they are subsidised or commercial interface with a market or audiences [24]

Some aspects of the cultural industries in Serbia
81. Research has shown that the cultural industries are among the most prosperous in the world and are constantly growing due to the introduction of new technologies. Indeed, the cultural industries are said to be the fourth or fifth fastest growing sector in the world's economy after financial services, information technology, pharmaceuticals and bio-engineering and tourism.[25] At the same time they have established themselves as one of the most flexible, cheap and fruitful tools in the area of social policy. In all the countries of the former Yugoslavia the economic and social influence of the cultural industries proves to be a key factor for the protection of culture itself. Cultural industries may stimulate and support the development of small

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[23] European University Association EUA Institutional Evaluation Programme, *University of Arts Belgrade* June 2002
[24] LANDRY, Charles *Cultural Policy in Bosnia Herzogovina* Council of Europe 2002
[25] Ibid. See p 45 A Strategy for Realising the Potential of the Creative Industries

and medium enterprises and the creation of employment, and new markets both locally in each of the new republics and also regionally. In addition they give opportunities for the preparation of the regions in each country for the implementation of EU development strategies and programmes for sustainable social and economic development in the medium term. As the Working Group's report acknowledges piracy became endemic during the 1990s and remains a serious problem for music production in spite of successful steps to combat it in other fields.

82. *Cultural entrepreneurship and cultural diversity* is the name given to a Council of Europe pilot project in which Serbia will be taking part in 2003. The overall goal for the project is to foster creativity and creative enterprise at the local level in culturally diverse societies. In the context of the increasingly important relationship between culture and the economy, the project is a response to the need to assist local level cultural producers to develop greater independence and to access market opportunities locally, nationally and internationally. The project is founded in the belief that culturally diverse societies have enormous potential for creative enterprise and that broad recognition of this fact will develop from a positive identification with diversity at the local level. Moreover, a successful creative enterprise has a demonstrably positive impact on employment which can contribute to social cohesion.

83. There are three key challenges which the project will address. First there is the challenge of the new global economy. Cultural diversity and cultural enterprise focus on the enormous challenge of creating new networks, new forms of exchange and new markets for the local level producers so that they can profit from the global market. Second, there is the challenge of developing structures at the local and regional level which will be able to create a dynamic context for cultural enterprise. Part of this challenge will involve reforms in the existing structures now serving other cultural purposes. Third, there is a clear need for the development of greater business skills, including management, marketing and entrepreneurship. These skills are most effectively developed as part of the process of engaging with the organic process of facilitating cultural enterprise.

84. More generally it is encouraging to learn that the Ministry has recently established a working group[26] to investigate the development of the cultural industries in Serbia, to advocate their inclusion in the country's overall economic strategy, and to raise awareness in the cultural industries themselves of their actual and potential importance to the economy. For this potential to be realised a substantial investment of private capital will be needed.

85. As the process of privatisation advances in the economy as a whole, the Ministry of Culture is adopting a strategic approach to privatisation measures in the cultural field. This should ensure that important networks -such as cultural centres and cinemas - which often have high property values because of their urban locations will not be exposed to unregulated privatisation, and that privatisation will be considered within the context of the appropriate regional or municipal cultural policy development programmes.

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[26] National Cultural Policy Review, Working Paper Republic of Serbia Ministry of Culture and Public Information Belgrade 2002

86. The following brief notes on specific sectors of the cultural industries are intended to address specific issues which were brought to the Examiners' attention during their discussions in Serbia. A more comprehensive description of the cultural and creative industries would also need to include an examination of such sectors as audio and visual recording, architecture, fashion, industrial design etc.

Media

87. At the time of writing, the expansion of the Ministry's responsibilities to include information and the media is still a recent development. The Examiners believe that it is potentially of the highest importance for cultural policy, for example in providing opportunities to promote cultural identity, diversity and multiculturalism and, not least, in raising the profile of the Ministry itself.

88. The importance of the media and the cultural industries as cultural communication was powerfully demonstrated during the Milosevic years by Radio B92 which "continuously devised and initiated various actions which simultaneously made a mockery of the existing authorities and established the spiritual superiority of the Ghetto. Modern and original in its program, this Radio was the first medium in these parts to understand the importance of modern technologies, especially the Internet…Radio B92 expanded in all directions. Publishing, visual arts, films, theatre, music and music production, panel discussions, solidarity and enlightenment…The idea behind this expansion and diversity was simple: to make the points and places of resistance so numerous that the regime would never be able to destroy them all."[27]

89. The Examiners met with representatives from the national media at the Media Centre, which itself organises training courses and would welcome more opportunities for exchanges with other European countries. With the introduction of a new Broadcasting Law, the media are currently beginning to transform themselves from narrowly focussed state controlled services into independent public service organisations and to re-establish cooperation within the region of the former Yugoslavia and with the wider south east European area. Representatives clearly identified the importance of culture in promoting new values and necessary changes in society and the economy.

90. However, the process of reform is impeded by the need to regain the infrastructure of creativity in the country and by the absence of a minimum social consensus on major political issues. In the media themselves, there is an acknowledged need to raise awareness of journalistic ethics and to eradicate the recently ingrained habits of self-censorship; at present there are not enough trained journalists to deal effectively with such issues as multiculturalism and the country's north/south divide, although the situation in the printed media has reportedly begun to improve. Effectively a new generation of journalists needs to be trained and retained. New broadcasting equipment is also needed.

91. The Examiners were informed that with the introduction of a system of tendering for frequencies (as a consequence of the new Broadcasting Law) the current proliferation of some 1200 TV and radio stations in Serbia is expected to be reduced

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[27] *The Last Decade, Serbian Citizens in the struggle for democracy 1991-2001* Press Documents Edition 12 p17

to around 300. There is some uncertainty as to what criteria will be applied in the allocation of the new frequencies: i.e. will cash or content prevail?

92. The Examiners also had the opportunity of meeting about a dozen representatives, mainly from local radio stations serving minority language communities in different parts of the country, who were attending a conference on *Minorities and the Media* at the Multi-cultural Centre in Belgrade opened by the Federal Ministry of National and Ethnic Communities in March 2002. The representatives expressed uncertainty about the impact of the new Broadcasting Law on their activities and a concern that minorities should be better represented in the national media.

Cinema

93. The former Yugoslavia had a reputation as a major producer of good films. There are hopes that this position could be regained by means of continuing cooperation between the existing network of producers in the south-east Europe region (South-East European Cinema Network), by improving facilities in Serbia in order to secure a regional technical base, by developing the regional market for films for television, and by means of future bi-lateral film agreements in Europe. Cinema legislation is a field in which the Council of Europe is providing technical advice as part of the MOSAIC II programme.

94. The market for film in Serbia itself is said to be buoyant and not swamped by American distributors. However, of the 180 cinemas that exist, mostly owned by municipalities, only about one third are operating full-time and where cinemas are needed consideration should be given (in the context of local cultural development programmes) to the modernisation of cultural centres which may otherwise be under-used. Film production in Serbia recently received a boost from the Ministry which invited tenders for grants in open competition for the first time. The Ministry has also begun the process of applying to join Eurimages.

The book sector

95. "Before the disintegration of the country [Yugoslavia] Serbia and Belgrade were the largest centres of the printing industry with about 100,000 employees. The dissolution of the country created a major crisis for the operation of the largest state-owned publishers…the book market was radically reduced".[28] At the same time, during the Milosevic years, "Publishing, book-selling, design and printing industry were unusually important allies of the entire civic sector under conditions of the greatest repression and terror. The books, magazines and films on video cassettes, generally pirate copies, helped preserve common sense and the feeling of normalcy…"[29]

96. As part of its assistance to Serbia under the MOSAIC II programme, the Council of Europe recently commissioned a report on the development of legislation relating to book publishing in Serbia. After reviewing the problems which currently prevent the effective coordination and functioning of the sector as a whole, including

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[28] *The Last Decade, Serbian Citizens in the struggle for democracy 1991-2001* Press Documents Edition 12 p21
[29] Ibid p21

publishing, distribution, bookshops and libraries, the Report concludes that "as an urgent task, the Ministry of Culture of Serbia should take a lead in the co-ordination and preparation of a consistent policy for the Serbian book-publishing sector"[30]. The Examiners support this recommendation and hope that the Council of Europe will extend its support to assist the Ministry in this task.

97. As a result of the book policy review the Ministry of Culture of Serbia could:

a) prioritise short term goal for the Serbian book-publishing sector
b) make a critical analysis of the whole supply chain from an author to end user (a reader or a library) through all relevant elements of this chain, e.g. publisher, printer, distribution and retail, etc.
c) recommend changes and amendments in legislation relating to the book sector.
d) analyse and suggest changes of taxation rules in the book sector, VAT in particular.
e) define the role of direct budgetary contribution in supporting of book publishing and bookselling.
f) help trade organizations of publishers, booksellers and librarians to compile a sustainable Books-in-Print cataloguing system in accordance with international classification standards
g) help independent publishers to gain immediate access to the school market, on equal terms with regard to products and prices.
h) establish a permanent training scheme for publishers and booksellers. A new curriculum at university level and in-house training programmes should be developed

Cultural tourism

98. As a specific activity cultural tourism may offer excellent opportunities for optimal use of the tourist potential to promote sustainable economic development, linked to the preservation, popularisation and socialisation of the cultural heritage. If well-managed, and supported by an appropriate infrastructure it can open up new economic and employment possibilities in the under-developed regions of the country and establish a new image of Serbia as a country of ancient cultures, at the crossroads of three continents, with a modern tourist industry. Measures should include among other things research and development of cultural routes, preservation of cultural-historical heritage, development of arts and connected activities. The Examiners recommend that the Ministry of Culture should work with the Ministry of Tourism and Municipalities to produce a strategy aimed at developing a comprehensive cultural tourism product.

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[30] See BOGUTA Grzegorz, *Report on the Legislation Creation Process Relating to Book Publishing in the Republic of Serbia* Council of Europe 2002

Culture and the business community

99. In 2002, for the first time in its 36 year history, The Belgrade Theatre Festival (BITEF) has a major sponsor – JAT Yugoslav Airlines. The airline has entered into a five year contract with the Festival to provide transport for participating theatre companies free of charge and also to place all JAT's resources at BITEF's disposal. Benefits to the Festival include a special edition of JAT's in-flight magazine produced as a souvenir programme.

100. This is a very good example of support for culture from the private sector and it does not appear to be an entirely isolated one: the Philharmonia, for example, claims to raise 45% of its income from sponsorship and donations, and, in Novi Sad, the Exit association's music festival has been successful in attracting a number of business sponsors. It is encouraging to find that private support for culture is not restricted to Belgrade, and that it is already an accepted part of the funding mix for culture even during the country's recent economic difficulties.

101. At the same time it is evident that business sponsorship as such will always be easier to attract for large-scale high-profile events in major centres of population. Even in those centres, sponsorship and donations must not be regarded as a substitute for more adequate levels of public funding but simply as a valuable supplement for which some, but by no means all, cultural institutions will have specific services to offer their sponsors in return.

102. What can be done to attract more support from the private sector on a sustainable basis? It is clear that the current 5% tax on donations is a disincentive and that the incentives for business sponsorship per se are minimal; so improved legislation in this area needs to be considered. However according to the organisers of the management training project *Bridging Arts and Business in the Balkans*, "what is most evident is that arts organisations lack the necessary skills and knowledge to communicate with business and to present their ideas and projects. Artists and arts organisations need to understand the businessman's point of view when he decides to sponsor an artistic project. On the other hand, it is also rather evident that businesses know little about what is going on in the world of art."[31] So this is an area in which training and improved communication have to play an important part.

103. Some recent training activities supported or initiated by the Council of Europe are seeking specifically to assist the development of sustainable relationships between the cultural and business sectors based on their mutual interests. In Bulgaria for example the seminar *Culture and Civil Society*[32] examined some of the key principles involved, for example:

- The legislative framework should where possible be adapted to encourage partnerships between arts and business in all possible forms

- Business donations and sponsorship should be regarded as different funding instruments, with different impacts and requiring different relationships. In both cases they should be considered as independent from

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[31] *Culturelink* 37 Vol. 13 Institute for International Relations Zagreb August 2002
[32] *Culture and Civil Society: A promising Relationaship or a Missed Opportunity?* Sofia 9/10 November 2001. Report from the seminar.

government subsidies and not be regarded as a substitute for public funding

- Arts and business can and should be working together in identifying and solving common economic, social and cultural challenges

- Arts and culture organisations should seek to apply business skills in management. The pro bono participation of business people in advising and supporting arts and cultural organisations is a positive trend and it should be encouraged

- Arts and business partnerships should seek to be mutually beneficial, and to have positive impacts on individuals and communities

- Arts and business partnerships should strive to be ethical at all times. They should be built on the principle of mutual respect and a commitment to non-interference and non-censorship

104. Proposals for future action from the seminar included

- Encouraging the business world's involvement with the arts at levels other than financial

- Developing arts organisations' boards and trustees as an effective tool for attracting business sponsorship

- The setting up of a business network organisation for the support of the arts along the European models that exist

105. As part of the Council of Europe's Action Plan for Russia, a pilot project *Bridges to new partnerships for culture* promoted in cooperation with the British organisation Arts and Business, aims "to provide appropriate training to relevant arts and business groups and to develop an action model for future sustainable good practice". In the development of a strong and diversified relationship between the arts and business and an increasingly entrepreneurial cultural sector the British experience over the past quarter of a century may provide an instructive case study. During this period in Britain, as in other western European countries the welfare state model of government has been rolled back and free-market forces have increasingly taken its place. Consequently there has been sustained pressure on the not-for-profit cultural sector to become less dependent on public funding, to diversify its sources of income and to develop the business, financial, marketing and management skills needed for the sector to succeed in an increasingly competitive environment. This has resulted over time in an increasingly pro-active relationship between the arts and business communities in the UK, a relationship that is no longer based exclusively on sponsorship or patronage but on an entrepreneurial cultural sector, on the mutual exchange of skills and on a recognition on the part of the business community that active, practical and diversified support for cultural activities can play an important part in the fulfilment both of business objectives per se and of corporate social responsibility obligations.

INTERNATIONAL LINKS

National isolation and European integration

106. One of the most damaging legacies of the past decade has been Serbia's deliberate policy of isolation from the wider international community as well as the collapse of the Yugoslav Federation itself. Cultural dialogue and exchange may well be among the most appropriate means of rebuilding relationships both within the immediate region and further afield and should be seen as an important part of the country's overall foreign policy. The goal of greater European integration can be greatly assisted by means of close attention to opportunities for bi-lateral as well as multi-lateral cooperation and the Ministry of Culture should take a pro-active role in this field.

Participation in the Council of Europe's MOSAIC programme

107. Serbia first got associated with MOSAIC[33] in 2001 when Serbian participants were invited to the multilateral activities organised in the framework of the project, such as for example the seminar on "*Privatisation* or *désétatisation* of National Cultural Institutions" organised in Budapest in June 2001 or the seminar on "Cultural industries and cultural diversity" which took place in Sofia in November of the same year. These seminars gave the opportunity to cultural managers from Serbia to develop links, exchange information and share experiences with their colleagues from the other countries participating in the MOSAIC project (Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Romania, Slovenia, "the former Yugoslav Republic of Macedonia", as well as Montenegro and UNMIK-Kosovo).

108. When MOSAIC II was launched in January 2002[34], Serbia became a fully-fledged participant in the project. A planning visit of the Secretariat of the Council of Europe to Belgrade was organised in March in order to decide upon the programme of activities to be implemented in 2002 and 2003. The first priority of the Ministry of Culture was to carry out the national cultural policy review of the Republic of Serbia and to use this review as one of the bases for its programme of reforms. The national cultural policy review will be concluded by a national debate to take place in Belgrade in 2003. This debate will be open to all the actors of the cultural sector (cultural policy makers ; cultural administrators at national, regional and local level ; managers of cultural institutions ; civil society ; cultural workers and artists ; researchers ;

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[33]Launched by the Cultural Policy and Action Department of the Council of Europe in 1998, MOSAIC (1998-2001) aimed to create a framework for exchanges and co-operation amongst countries in South-East Europe and to assist them in the transition of their cultural policies. Its main objectives were to:
- encourage a democratic and open approach to cultural policy and decision-making processes;
- advise decision makers in developing policies to cope with the challenges of democratic transition, and in maintaining cultural diversity;
- assist in reforming and implementing necessary legislation;
- encourage a multilateral approach in the co-ordination of policies, partnerships and networks;
- move towards a 'regional' multicultural policy and the development of intercultural skills.

[34] MOSAIC II (2002-2003) aims to complete the objectives of MOSAIC I in those countries whose cultural policy review has not yet been completed, or was completed very recently, and in those which joined MOSAIC I at a late stage (Albania, Bosnia and Herzegovina, Moldova, "the Former Yugoslav Republic of Macedonia", Federal Republic of Yugoslavia and UNMIK-Kosovo).

representatives of the business sector ; the media) with the objective of contributing to the definition of short and medium term strategic plans for culture.

109. In parallel with the national cultural policy review, MOSAIC currently provides legislative assistance in the field of libraries, publishing and cinema. The Ministry of Culture of Serbia and the Council of Europe have also started to work on a workshop on the consequences of WTO agreements on the cultural sector to take place in 2003 and on the potential participation of Serbia in the "cultural industries and cultural diversity" pilot project which aims at fostering the development of local cultural entrepreneurship through the creation of cultural development agencies and training activities.

110. Serbia has very quickly become one of the leading countries in the MOSAIC II project, full of enthusiasm for all the activities proposed and with a very a clear picture of its own needs in the field of cultural policy. The Ministry of Culture has always showed a strong will to involve all the components of the cultural sector in the activities (NGOs or small municipalities for example). Serbia is also at the source of highly valuable proposals for cooperation with neighbouring countries (the WTO workshop for example should involve Bosnia and Herzegovina, "the Former Yugoslav Republic of Macedonia" and Montenegro).

111. In October 2002, Serbia also took part for the first time in the meeting of the Steering Committee for Culture of the Council of Europe as part of the delegation of the Federal Republic of Yugoslavia, and this will probably contribute to the strengthening of the cultural cooperation and European integration.

RECOMMENDATIONS

The national debate
1. The National Report should be capable of being revised and updated at regular intervals as a consultative working document setting out the Ministry's objectives for the future, what strategies are to be employed to achieve them, and over what period of time.

The Ministry of Culture and Information as a strategic and enabling authority
2. To assist its role as the national strategic and enabling authority, the Ministry should consider what research and development functions are needed and how these are to be carried out in order to reinforce and extend the work of the Collegium. A national statistical database for culture should be developed.

3. As the champion of culture in government the Ministry, together with the Agency for Cultural Development, should extend its links with other Ministries to include, specifically, the Ministries of Education, Tourism, Science and Technology, Foreign Affairs, Social Affairs, Civil Service and Local Government and the Federal Ministry of National and Ethnic Communities.

4. In developing cultural policy particular attention should be given to the needs and aspirations of young people. A joint working party should be set up by the Culture and Education Ministries to produce a Culture and Education development strategy.

5. Cultural dialogue and exchange should be seen as an important part of the country's overall foreign policy.

6. The Ministry should continue to open up access to state support for culture by such means as project funding and open competition and should extend the use of open and transparent procedures, such as the use of independent peer group assessment, in order to distance itself from detailed decision making.

7. Cultural policy should address the need for new arguments in support of culture, a rationalisation of resources, alternative and additional sources of funding and a sustained capital investment programme.

8. The Ministry of Culture and the Agency for Cultural Development should create a strategy with the aim of promoting long-term cooperation with the business community.

Issues of decentralisation
9. Decentralisation in all its modes should be used as a key creative strategy to ensure a productive articulation between all parts of the system - National, Regional and Local - based on cultural policy and agreed objectives.

10. All sectors should be encouraged progressively to develop their independence from the Ministry, by adopting a strategic approach to policy development, by developing their capacity for self-government, by adopting modern business practices, and by developing their marketing and fundraising capabilities.

11. National cultural policy should ensure that inequalities between the cultural life of Belgrade and the rest of the country do not become endemic: audiences in the regions should not be disenfranchised from the high quality professional activities at the centre which they help to maintain through their taxes.

12. Cultural policy should specifically address the perceived north/south divide in the quality of the country's cultural life.

13. The Ministry should work with Cities and Municipalities to encourage consistent and policy-led support for culture at the local level.

14. The Ministry should encourage Cities and Municipalities throughout the country to prepare cultural policy development programmes which would provide a basis for

- auditing activities and facilities
- identifying local needs and aspirations
- setting objectives and priorities
- consultation and discussion

15. Decisions to decentralise should be taken whenever possible according to the principle of subsidiarity and should not be taken solely for reasons of financial and administrative expediency. Co-funding between the Ministry and the local authorities should be tolerated where needed to establish confidence in new arrangements or to stabilise a volatile situation.

Extending diversity and participation
16. Cultural policy at national, regional and local level should reflect an active commitment to the multi-cultural nature of Serbian society.

17. Strategies should be developed by the Ministries of Culture and Education, in partnership with the media and cultural institutions, in order to ensure that the cultures of minorities become, progressively more visible "in the wider public space". Steps should also be taken to encourage the development of inter-cultural activity.

18. Disabled access to cultural opportunities of all kinds should be included now in the cultural policy development planning undertaken by the public authorities and cultural institutions and should be taken into account in the process of institutional audit and evaluation proposed by the Ministry.

19. The public authorities have a responsibility to promote strategies that encourage the development and diversification of voluntary activities and participation in cultural activities of every kind.

20. The role and development of Cultural Centres should be a particular issue of local cultural policy and be addressed by the Ministry in partnership with the Municipalities and the AP Vojvodina (in the context of local/regional cultural development programmes). In areas where cinemas are needed consideration should be given to the modernisation of Cultural Centres which may otherwise be under-used.

Working with cultural institutions

21. The relationship between the Ministry and the cultural institutions should be based on contracts for services by which the institutions will be given as much autonomy and independence as possible, consistent with the principle that they are accountable for the public funding they receive.

22. Cultural policy should recognise the vitally important role of NGOs both now and in the future. in the competition for inevitably limited public resources safeguards are needed to ensure a level playing field for NGOs (and indeed for individual artists).

23. Strategies should be adopted at regional, city and municipal level with a view to broadening the base of NGO activity in the cultural field and to extending the already important element of "positive civic energy transfer". Encouragement should be given to expanding the number and range of cultural NGOs.

24. The special financial status of not-for-profit organisations should be established and safeguarded by appropriate legislation.
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25. In principle, the Board members of cultural institutions at all levels in the system should serve in an individual and voluntary capacity. They should have access to appropriate training to support them in carrying out their responsibilities.

26. As the marketing arm of the Ministry of Culture, the Agency for Cultural Development should foster an active dialogue with the business community aimed at improving the prospects for sponsorship, the interchange of skills through training, and other potential areas of cooperation between the cultural and business sectors.

27. A major commitment to training is required to enable the cultural sector as a whole to meet the many, diverse and new challenges it now faces including in particular, but not exclusively, the demands imposed by a developing market economy in which there will be a premium on creativity, innovation and diversity.

28. In order to compete effectively in the market economy the professional organisations need opportunities to develop their marketing and fundraising skills through the provision of specific in-service training.

29. The Ministry of Culture, together with the Institute for Cultural Development and the University of Arts and the Agency for Cultural Development, should set up a joint task force to identify vocational and in-service cultural management training needs across the board and how these can best be met. Links with training organisations abroad should be fostered.

30. The task force on training should seek to identify potential training partners in Montenegro and in other neighbouring countries in the South East Europe region in order to identify those training needs that can most effectively be met on a bi-lateral or regional basis. The task force should also consider the role of professional associations in delivering training for their members.

Culture and the economy

31. Important networks such as cultural centres and cinemas - which often have high property values because of their urban locations - should not be exposed to unregulated privatisation and proposals for privatisation should be considered within the context of the appropriate regional or municipal cultural policy development programmes.

32. Recommendations on book policy, which is the subject of a separate report, are listed at paragraph 99

33. The Examiners recommend that the Ministry of Culture should work with the Ministry of Tourism to produce a strategy to develop a comprehensive cultural tourism product with its own infrastructure.

34. In order to attract more support from the private sector, legislation should be considered to provide clear incentives for sponsors and donors.

International links

35. In order to foster the goal of greater European integration the Ministry should take a pro-active role in fostering bi-lateral as well as multi-lateral cooperation

APPENDIX 1 - LIST OF CONTACTS AND INTERVIEW PARTNERS

1.	COUNCIL OF EUROPE – BELGRADE OFFICE

Ms Nadia Cuk

2.	RECTORY OF THE UNIVERSITY OF ARTS BELGRADE

Milena Sesic Dragicevic, Rector of the University of Arts,
Goran Pekovic, Director, Center for Continuing Professional Development in Culture, Arts and Media
Vesna Djukic Dojcinovic, Director, Institute for Cultural Development
Svetlana Jovicic, Advisor, Center for Continuing Professional Development in Culture, Arts and Media

3.	MINISTRY OF THE EDUCATION AND SPORT OF THE REPUBLIC OF SERBIA

Tinde Kovac Cerovic, Ass. Minister for International Cooperation

4.	REPRESENTATIVES FROM NIS

Osman Balic, Vice President of City Government of Nis
Mirjana Barbarovic, Vice President of Municipal Assembly of Nis
Djokica Jovanovic, NGO Local Democracy Agency

5.	CINEMATOGRAPHY

Miroljub Vuckovic, Director, Institute for film
Dusan Makavejev, Film Director
Radoslav Zelenovic, Director of Yugoslav Film Archive
Dinko Tucakovic, Director of Jugoslovenska kinoteka

6.	PUBLISHING

Sreten Ugricic, Director, National Library
Zoran Hamovic, Director, Publishing house "Clio"
Dejan Ilic, Director, Publishing house "Samizdat", B92

7.	CITY ASSEMBLY OF BELGRADE AND THE STANDING CONFERENCE OF TOWNS AND MUNICIPALITIES OF YUGOSLAVIA

Gorica Mojovic, Member of the Executive Board of the City Assembly of Belgrade
Djordje Stanicic, Secretary General, Standing Conference of Towns and Municipalities of Yugoslavia

8.	NOVI SAD

Dragan Sreckov, Ass. Provincial Secretary for Culture
Miodrag Petrovic, Director National Theatre
Zoran Maksimovic, Director, Theatre Museum of Vojvodina
Ljubivoje Cerovic, Museum of Vojvodina
Aleksandar Davic, Academy of Arts, Novi Sad

NGOs
Nikola Dzafo "Led Art"
Zoran Pantelic "Kuda.org"
Aleksandra Kolar "Exit"
Ksenija Konopek Multicultural Centre
Borisav Kovac, Music theatre "Ogledalo"
Danica Stefanovic, "Panonija"

Sarita Matijevic, Open Society Fund
Larica Blazic, artist
Aleksandar Tisma, writer
Laslo Vegel, dramatist
Vladimir Kopicl, writer

9.	SUBOTICA

Local authority
Arpad Papp, Adviser for Culture, Executive Council of Subotica
Berislav Skenderovic, Centre for Music
Ljubica Ristovski, Director, National Theatre
Istvan Hulo, City Museum of Subotica
Zuzana Kunkin, City Library
Stevan Mackovic, Historical Archive of Subotica

NGOs
Irena Gabric Molnar, Society for Hungarian Research
Istvan Ivanji, Geza Vas, Historical Society
Dejan Andjelkovic, Youth Folklore Society

Festivals
Lazo Vojnic Hajduk, "Duzijanca"
Blazo Perovic, Film Festival
Zoltan Siflis, Film director

Magazines
Bosko Krstic, "Knjizevna zajednica"
Katarina Celikovic, "Klasje nasih ravni"
Ildiko Lovas, "Uzenet"
Oto Tolnai, Writer

10.	FEDERAL MINISTRY OF NATIONAL AND ETHNIC COMMUNITIES

Rasim Ljaic, Federal Minister

11.	FEDERAL MINISTRY OF JUSTICE

Tamara Luksic Orlandic, Ass. Minister

12.	PARLIAMENT OF THE SERBIA, COMMITTEE FOR CULTURE AND INFORMATION

Ivan Andric, the Chairman
Neda Arneric, member
Srdjan Popovic, member

13.	MINISTRY OF CULTURE AND PUBLIC INFORMATION OF THE REPUBLIC OF SERBIA

Branislav Lecic, Minister
Milosav Marinovic, Deputy Minister
Aleksandra Jovicevic, Ass. Minister
Ljiljana Stojiljkovic, Ass. Minister
Dragana Randjelovic, Agency for Cultural Development

14.	CACAK

Local Authorities
Gordana Cerovic, vice president of Municipal Assembly of Cacak
Svetlana Eric, member of Executive Board of Cacak

Nevenka Bojovic, Director, National Museum
Milica Petronijevic, Director, Art Gallery "Nadezda Petrovic"
Dragojlo Jerotijevic, Director, Cultural Centre
Danica Otasevic, Director, City Library
Zorica Matijevic, Director, City Archive
Dusan Nikolic, Tourist Office
Slobodan Pajic, Yugoslav Festival of Animated Film
Zoran Milosevic, Gallery of photography
Radisa Zimonjic, Director, Cacak Film

NGOs
Ruzica Calovic, Director, Cultural and Educational Society
Mirjana Hercog, Civil Parliament of Cacak
Verica Barac G17+

15.	JAGODINA

Nina Krstic, Director, Museum of Naïve Art
Radmila Temeljakovic, Director, Cultural Centre
Goran Stankovic, Director, City Amateur Theatre
Milun Vasic, Director, National Library
Dejan Tanic, Adviser, Historical Archive

16.	MONASTERY OF STUDENICA

Father Tihon

17.	BELGRADE, NATIONAL CULTURAL INSTITUTIONS

Branka Prpa, Director, Historical Archive of Belgrade
Ljubivoje Tadic, Director, National Theatre
Dejan Savic, Director, Opera of the National Theatre
Samur Rankovic, Ass. Director, National Theatre
Irina Subotic, National Museum, Belgrade
Ivan Tasovac, Director, Belgrade Philharmonic
Cedomir Vasic, Historical Museum
Marija Bujic, Museum of Applied Arts
Dejan Sretenovic, Museum of Contemporary Art
Branka Sekaric, National Institute for Heritage Protection

18.	Representatives of NGO sector – "CENTER FOR CULTURAL DECONTAMINATION"

Sonja Liht – SOROS
Borka Pavicevic – Center for Cultural Decontamination
Emil Holcer – Center for Cultural Decontamination
Zoran Eric – "BAZA" Artistic Initiatives Belgrade
Katarina Zivanovic – Cultural Center REX
Darka Radosavljevic – REMONT – Independent Artistic Association

19.	A list of journalists invited in Mediacenter – "MEDIA CENTER"

Rade Veljanovski – Director of Radio Belgrade (RB)
Karel Turza – Editor in chief of RB 3. programmes
Bojan Bosiljcic – Editor of cultural-artistic programmes in Serbian Radio Television (RTS)
Isidora Sekulic – Cultural editor of information programmes, RTS
Dusan Radulovic – RTS
Radovan Kupres – cultural editor TV B92
Veran Matic – Editor in chief of RTV B92
Aleksandar Luj Todorovic – free lancer

20.	Representatives of minority media journalists – "MULTICULTURAL CENTER" (established by the Federal Ministry of National and Ethnic Communities)

Dauta Zejtnula Radio Presevo, Albanian language
Natasa Jovic, Radio Medvedja
Oto Filip, HLAS L'UDU– Novi Sad, Slovac language
Elijas Rebronja, Magazine "Parlament", Novi Pazar, Bosniacs
Larisa Inic, Radio Subotica
Laura Kovac, Radio Subotica
Deze Ereg, Radio Novi Sad, A Hungarian language programme
Ana Tomanova Makanova, Radio Novi Sad, A Slovac language programme
Virdzinika Dzurdzovan, Radio Novi Sad, A Romanian language programme
Marija Bucko, Radio Novi Sad, A Rusine language programme
Dragoljub Ackovic Radio Belgrade, A Roma language programme
Zorica Kubicek, Journal "Romano Lil", Roma

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