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CULTURAL SCENE ACTORS IN PETROVAC NA MORU (MONTENEGRO):
THEIR PAST AND CURRENT SITUATION WITH POSSIBLE STRATEGIES FOR
FURTHER DEVELOPMENT

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I ABSTRACT

In this master thesis I wrote about actors of cultural scene in the town of Petrovac na Moru and its nearest surroundings (the central part of the coastal area in the Republic of Montenegro). The actors of cultural life were mapped, described and analyzed, both historical and current. Some sketches and possibilities for strategic planning and future development are proposed, especially focusing on one particular cultural public institution, the central and the most complex one in Petrovac – Memorial House *Crvena komuna*. Such a comprehensive project on the actors of cultural life in this town has never before been systematically and synthetically conducted, except several smaller, partial and quite general overviews.

The importance of such a thorough research is multiple, but I highlighted the two most significant ones. First of all, this research can serve as a data base or the map of the actors of cultural scene in Petrovac which is highly necessary for further researches. Second, a proposal of a possible strategy on cultural actors development in Petrovac is presented, especially for Memorial House *Crvena komuna*. These strategies and plans can be implemented in the future, partly or in its entirety.

KEY WORDS: cultural actors, cultural scene, cultural life, culture, cultural mapping, cultural planning, strategic planning, strategies of cultural development, cultural policy, Memorial House *Crvena komuna*, Petrovac na Moru.

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III INTRODUCTION

Every place on Earth settled by mankind has certain *cultural and artistic practices* created by different individuals, groups of people or organisations during the specific historical, traditional, social and other circumstances. Those individuals, groups of people, organisations and other forms which gather people in domain of culture and art can be considered, in simplified and rough terms, as *actors* of which perform/create/act on some *cultural scene* becoming part of it and making a particular *cultural life* of certain communities.

This master thesis is about cultural scene actors in town of Petrovac na Moru¹ and its nearest surroundings², located in the central part of the coastal zone in the Republic of Montenegro. Here are presented both the actors of cultural scene which existed in the past time and the contemporary ones, aiming to propose some suggestion on its possible further development and its strategic planning, especially focusing on one particular public institution – Memorial House *Crvena komuna*, which among the local population is presents the synonym for cultural life of this town.

Within many possible meanings of the word *culture* (especially if we observe *culture* from the anthropological point of view³), in this work I consider culture in its most common,

¹ In further text I will use shorter version of name of the town – Petrovac. Even officially still exist “na Moru” (Engl. “On the Sea”) like part of name, toponym “Petrovac” is much more common in public discourse, especially between citizens and visitors, but also often in official documents, media etc. It is important to say that not long after 1919 when older name of this place – Kastel Lastva was changed to Petrovac (in honour to first Yugoslav King The Liberator – Peter 1st Karađorđević), there was added “na Moru” to allow the differentiation between other cities called Petrovac which existed in old Yugoslavia (e.g. Petrovac na Moru, Petrovac na Mlavi, Bosanski Petrovac, Bački Petrovac). Nowadays, there is only one town of Petrovac in Republic of Montenegro and it is known which is meant when say this name.

² Not to repeat always “and its surroundings” when is written only Petrovac, in most cases it can be also assumed.

³ Antropološki rečnik. *Kultura*. http://www.antropologija.info/glossary?name_op=contains&name=kultura (accessed on Aug 2, 2015). According to Montenegrin “Law on Culture” (2008), culture includes “cultural and artistic creation and activities that create, present, promote, protect and preserve cultural property, art works and other intellectual creations, expert and scientific research in culture and the services of direct relevance to the realization of cultural and artistic creativity”. See: Zakon o kulturi 2008: Article 2. Interesting points of view and understandings of the word “culture” offered Mr. Petar Perović, architect and philosopher from Petrovac, during second focus-group interview (see more in the subchapter: Results of the second focus-group interview about cultural scene actors in Petrovac and its surroundings).

traditional, narrow sense of word – *culture as art*, focusing on its several main expressions: music, literature, performing arts, fine arts, film, theatre etc.

Contemporary actors of cultural scene in Petrovac were divided and observed in three categories: 1. the actors of cultural scene in a narrow sense (branches of public cultural institutions, NGOs which deal with art and culture, educational institutions for art and culture and individuals – artists and cultural workers; all from Petrovac), 2. the actors of cultural scene which are in fact parent cultural institutions from town of Budva (because Petrovac is part of the Municipality of Budva and the headquarters of all cultural public institutions are located there, e.g. Museum, Library, Archive...) and 3. actors of cultural scene in a broad sense (actors from other towns which realise some of their cultural and other programmes in Petrovac, such as NGOs, media and web portals, tourist organization and others, as well as religious institutions which exist in Petrovac but are not actors of cultural scene in a true sense of the word). Only the third group of these actors do not necessarily realize only *culture as art* only, but also culture in a broader sense, e.g. entertainment, media, religion or amateurism.

This master thesis is divided in several parts. At the beginning there are introductory and accompanying sections: introduction with the basic information about the work, theoretical framework (with subchapters on cultural mapping, cultural planning and strategic planning), objectives and methodology with special emphasis on focus-group interview, SWOT analyses and structured interview. They are followed by a smaller chapter about town of Petrovac na Moru, its administrative and geographic situation, population specifics, local economic activities, and brief historical overview. The next chapter provides information on general normative framework and cultural policy in modern Budva and Petrovac. In the central chapters of thesis I focused on several specific topics about former and present actors of cultural scene in Petrovac. The very first is a synthesis of knowledge about past cultural scene actors in this town from its first known appearance, through the 19th century's establishment, growth and development, till its functioning in the whole 20th and beginnings of the 21st century. Some actors from the second half and the end of the 20th century today do not exist anymore and they are presented in this part, while the next chapter contains mapping and describing current cultural scene actors in Petrovac in the narrow sense of the word. The actors in a narrow sense of word are the actors which exist and function in this place: branches of cultural public institutions, non-governmental organisations, artistic educational institutions and individuals. Understandably, I was focused on actors from last decades which still exist and function in Petrovac. In the next chapter I highlighted contemporary cultural scene actors in Petrovac which actually are its parent public

institutions from the town of Budva. The fourth main section is dedicated to the cultural scene actors in Petrovac in a broader sense of the word, considering the NGOs, media, local touristic organization and private business sector from Budva or other towns which realize cultural or other programmes in Petrovac. In this chapter I also wrote about local religious institutions and their cultural activities in a broader sense. These topics are followed by the interpretation of research chapter together with results of three focus-group interviews with actors of cultural scene in Petrovac and its surroundings, structured interviews with directors of public institutions from Budva and with directors of NGOs from Petrovac. Further on is given a SWOT analysis on Memorial House *Crvena komuna* with sketch of possible strategies for development of cultural scene actors in Petrovac, focusing on this Memorial House. These chapters are followed by conclusion, while the last part of this thesis consists: bibliography, appendix and a short author's biography at the very end.

Speaking about cultural life and actors in Petrovac, one should pay attention to 2013 and 2014 when huge reorganizational changes happened in the local cultural institutions in administrative sense. Namely, two formerly independent cultural institutions from this town and its surroundings (Public Institution Memorial House *Crvena komuna* from Petrovac and Public Institution Memorial House *Reževići* from Reževići), as well as the local Library *Stefan Mitrov Ljubiša* (a branch of the former Public Institution *Museums, Gallery and Library* of Budva), were completely administratively reorganized. Two memorial houses became part of one new public institution from Budva – Public Institution *Museum and Galleries* of Budva⁴ in 2013 while Library was merged in newly established Public Institution *National Library of Budva*⁵ in 2014.

Something what should also be mentioned here is that the town of Petrovac is right now trying and has undertaken all necessities to become an independent municipality⁶, due to the fact that in previous decades, local government of the Municipality of Budva (which includes the territory of Petrovac at the moment), mostly considered Petrovac as more-less unimportant place which only brings them profit from tourism and taxes and all that practically with no investment

⁴ See: Odluka o osnivanju JU Muzeji i galerije Budve 2013.

⁵ See: Odluka o osnivanju narodne biblioteke JU Biblioteka Budve. According to the “Odluka o izmjeni i dopuni Odluke o osnivanju narodne biblioteke JU Biblioteka Budve” (Engl. Decision on Amendments to the Decision on the Establishment of National Library Public Institution Library of Budva) from July 2014, the name National Library Public Institution Library of Budva was changed to Public Institution *National Library of Budva*. See: Odluka o izmjeni i dopuni Odluke o osnivanju narodne biblioteke JU Biblioteka Budve 2014: [1].

⁶ In the past Petrovac (older Kastel Lastva) had officially certain independence as municipality. In 1953 Petrovac became part of new established Municipality of Budva where still administratively belong.

and development of any sort.⁷ Many promised and most important infrastructural and crucial projects were not realized in Petrovac, as well as some other projects of crucial importance for development of town and local community. This, together with urban and architectural chaos followed by illegal building, led Petrovac to the unenviable position where the quality of living significantly decreased. Its cultural life and scene should also be perceived in this context, since it was and somehow still is far away from being strategically determined, targeted, organized and well regulated. The domain of culture, especially its contemporary and possible expected status is also written. That part of “The Study on the justification of the establishment Municipality of Petrovac” I am bringing here: “(...) lower mobility of local cultural events, financial limitations in supporting various artistic projects in the area of Petrovac and marginalization of total cultural practices in Petrovac. If we add here non-selectivity current mode of employment in culture and flat-rate assessment of budgetary needs for cultural programmes in Petrovac – result leads us to comprehensively and expertly shaping a completely different, more dynamic and more modern cultural spheres of future municipality. Through the establishment of institutions of the new municipality, the commitment of funds from the budget and rational guidance of local resources in the culture can in perspective get a modern and sustainable model of cultural practices, fully in line with the basic priorities of the development of future municipality.”⁸

Whether Petrovac becomes separate municipality or retains the current position (being part of the Municipality of Budva), cultural life will continue to exist and to evolve, so databases about actors of cultural scene and strategies for cultural development have to be created. I hope that this work will even slightly contribute to that direction.

⁷ Studija 2015.

⁸ Studija 2015: 232.

IV THEORETICAL FRAMEWORK

The major theoretical framework in this thesis is oriented to three concepts and practices: cultural mapping, cultural planning and strategic planning which were applied to this topic, first through recognizing, describing and analysing cultural actors, and later, through proposing some possible strategies for its development.

1. CULTURAL MAPPING

Cultural mapping is no longer a novelty and today is quite used in domain of cultural work and management. This concept has many (more or less similar) definitions, but one that is among the most comprehensive is presented here. This definition says that: “Cultural mapping is a valuable tool for identifying a community’s strengths and its resources. This process can help as communities move into the planning and implementation phase by identifying early the resources, efficiencies and links between arts and cultural groups, as well as their common aspirations and values.”⁹ It is widely used as planning and development tool by different levels of government, non-governmental organisations and other actors.

2. CULTURAL PLANNING

Term *Cultural planning* emerged out of Europe in the 1960s and 1970s as cities faces changing their demographics and economics. It “offers an opportunity for communities to create a roadmap unique to their needs, aspirations and strengths. By planning strategically, local governments and arts groups can work together to integrate arts and culture more fully into their community.”¹⁰ Cultural planning is also “a process of inclusive community consultation and decision-making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals. It is also a strategic approach that directly and indirectly integrates the community’s cultural resources into a wide range of local government planning activities.”¹¹

⁹ Stan Hagen, in: Stewart 2010: 3.

¹⁰ Stan Hagen, in: Russo & Butler 2010: [s. p.]

¹¹ Russo & Butler 2010: 1.

3. STRATEGIC PLANNING

Terms *strategic planning* and *strategy*, according to etymology, have origins in ancient Greek. More precisely, it came from military terminology where “στρατηγία” (*strategia*) means military skills. According to famous Webster’s Dictionary, “strategy is the art of planning large volume military operations, manoeuvring power to the lowest position before it comes to a conflict with enemy.”¹²

From the 1950s strategic planning moved into the sphere of economy, where during the 1960s and 1970s it was used for solving many different problems. In the 1980s strategic planning was less popular and less used, but during the 1990s it came back through corporative usage, when its usage in public administration bodies, at universities, organisations, etc. started. Despite all the modifications, there was one element which remained unchanged – intent to achieve an advantage over the opponent.

“One of many definitions related to strategic planning is that “successful strategic planning means *inclusion of actors interested in the organization* – members and volunteers of the organization, users of its services, funders and communities – to *reach a consensus on the ultimate goals* that the organization wants to achieve (external vision, purpose, objectives and results) and *resources* for the realization of these objectives and results (internal vision, activities, programmes and activities). It is still said for strategic planning that is a *disciplined effort* to, focusing in the *future*, come to *fundamental decisions and actions* that define *what organisations is, what works and why does it work.*”¹³

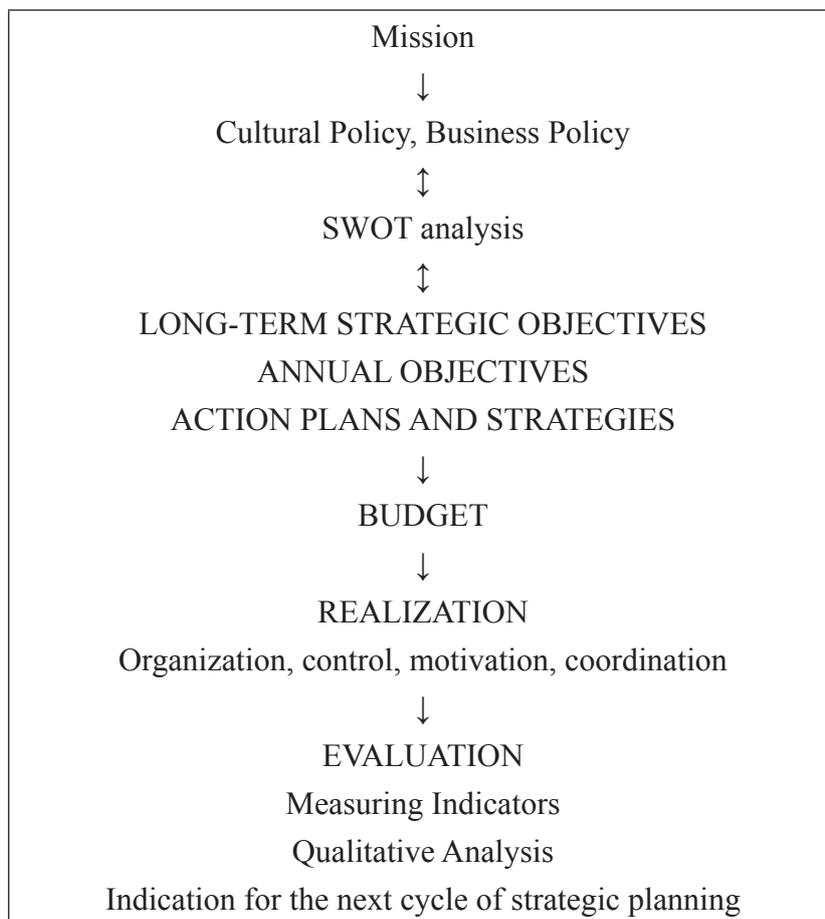
“Strategy for development of some cultural institution takes into account whole socio-cultural area of certain cultural subsystem.”¹⁴ When defining the mission and finishing strategic analyses, it is necessary to “adopt long-term objectives of the business policy, and then set specific annual *strategic goals* arising from them. Furthermore, the *action plan* envisages *strategies* and *methods* of realizing program of activities to be the most *efficient* and *effectively* for achieving the desired objectives. By precise *budget*, composed of detail specified expenditure, and targeted revenue, there are created conditions for the *control* and *evaluation* of objectives in the first year of the new strategic plan and business policy. But at least once in five years it

¹² Cvetičanin 2012b: 9.

¹³ Cvetičanin 2012b: 9.

¹⁴ Dragičević Šešić i Stojković 2011: 95.

is necessary to make a qualitative evaluation of the realization of the strategic objectives of the program policy.”¹⁵ The very last phase is evaluation which may be external or internal.



Scheme 1 – Schematic representation of Strategic planning¹⁶

Strategic planning is realized through several phases¹⁷:

- 1) preparation phase or “planning the planning” (forming a team for strategy making; defining participants’ roles; defining strategy domain, budget and period of time for work; determine the reasons for planning; the result – a plan of strategic planning),
- 2) determining the strategic philosophy (defining mission and vision; “with defined mission and vision we know what the organization is doing, how and why acts and what is trying to achieve”; the result – a sketch of mission and vision),

¹⁵ Dragičević Šešić i Stojković 2011: 95–96.

¹⁶ Taken from: Dragičević Šešić i Stojković 2011: 96.

¹⁷ All the phases were taken from: Cvetičanin 2012a: 22–23; Cvetičanin 2012b: 12–16.

- 3) strategic analysis (diagnosing current condition and doing analysis of environment – PEST, and analysis of organization/actors – SWOT; defining strategic challenges and strategic priorities; the result – list of strategic topics and data base about current status),
- 4) strategic programming (future oriented, “strategic planning in narrow sense”, projection of basic strategic directions of development; defining objectives and results; developing long-term financial projections; identification of strategic options and doing selection strategy; projection of objectives and results; the result – agreement among basic strategies, long-term goals and specific results),
- 5) writing sketches of strategies and other round of consultations (usually one person makes a sketch of strategy and later they discuss and change it (with)in the project team; one more round of consultations; public discussion),
- 6) making annual action/operational plan and budget strategies (action plan defines *who* does *what*, *until when* and *in which order* aiming organization to reach its strategic objectives; action plan should contain: objectives, information about the way how each objective contribute to strategic objectives of organization; which results should be achieved aiming to achieve objectives of organization; who, how and when will achieve the objectives; this plan should be followed by the proper budget for that period), and
- 7) implementation, monitoring and evaluation (implementation; defining how will be conducted monitoring and evaluation of realization of the strategy; the result – continuous assessment of strategic and operational plans’ realization and “learning” from finished activity which will be used in the next cycle of planning).

In strategic planning (behind all these above mentioned complex procedures), actually, there are four simple answers which should be asked at the beginning, during the process and at the very end¹⁸: 1) Who we are? (for organisations – the mission), 2) Where are we ? (for organisations – the analyse of current situation), 3) Where do we want to be? (for organisations – the vision) and 4) How to get there from our current position? (for organisations – the strategy in a narrow sense).

Despite that a unique form of strategic planning is nonexistent, its usual parts can be listed¹⁹: 1) abstract, 2) authorization, 3) description of strategic planning process, 4) description of organization, 5) analyse of strategic information, 6) statements about mission, vision and values

¹⁸ Cvetičanin 2012a: 24; Cvetičanin 2012b: 16.

¹⁹ Cvetičanin 2012b: 16–17.

of organization, 7) objectives and strategies, 8) action plan, 9) budget plan, 10) financial report, 11) monitoring and evaluation of the plan and 12) communication of the plan.

A distinction between *strategic planning* and *long-term planning* should also be made.²⁰ While strategic planning helps the organization/institution to adjust and respond to external changes and factors, long-term planning assumes that environment is constant, stable, invariably and that we, due to our knowledge about past, present and future conditions of the environment, can do reliable planning for the future period. On the other hand, strategic planning counts surroundings as very dynamic, changeable and, according to that, very unpredictable. Pursuant to that, the prior duty of those who create plans and do planning is to be ready and to wisely choose ways of directions, not depending on what is happening around. Because of that, strategic planning puts effort on determination of general directions of developing, than specific goals from year to year. Therefore, strategic planning helps the organization/institution to identify different strategic options, act cleverly and make smart choices in development of its directions and plans. In strategic planning the emphasis is rather on determining the general direction of development, than specific and concrete objectives from year to year. It is an *operational* or *action planning* which converts these strategic directions of development into concrete objectives, results and activities.²¹

²⁰ Cvetičanin 2012b: 9.

²¹ Cvetičanin 2012b: 11.

V OBJECTIVES

The general objective of this research is mapping and understanding past and the existing actors of cultural scene in the town of Petrovac and consideration of their possible strategies for further development. Such overview database will hopefully be considered as useful starting point for possible future surveys of cultural life of this town, because it contains all the relevant information about studied actors.

Specific objectives of this paper are:

- a) providing a map of as many as possible actors of cultural scene in Petrovac which existed in the past times (described, analyzed and contextualized);
- b) mapping, describing and analysing present situation of cultural scene actors in Petrovac, and
- c) suggesting strategies for cultural scene actor's in Petrovac future development, especially focusing on local Memorial House *Crvena komuna*.

VI METHODOLOGY

Due to the fact that never before such research has been conducted in Petrovac (and the town of Budva, as well), this was a pilot project in a way and, naturally, many difficulties and problems emerged that I faced during my work. One of the first and definitely the most significant was the nonexistence of a base of all the cultural actors and resources from Petrovac, then history of cultural actors and activities, and also strategies of cultural development on local level. The little material that exists is known and available and it certainly can be helpful to some extent, but it cannot be regarded as complete and satisfactory.

Methodological approaches which were used in this research consist of several appropriate methods, different and more-less complex and demanding to achieve, depending of the phase and topics of certain exploration and expected aims. The first phase of the thesis is about historical and present situation of actors of cultural scene was mostly synthetic, listing, descriptive and past- and present-oriented, while the other part is about making strategies, proposes and strategic planning; it is more analytical, present and future-oriented, possibly practical and usable in time to come.

At the very beginning of this master thesis, in order to fully understand this topic and to build theoretical framework, I intended to do a *desk research* of literature about theory, methodology and possibilities of mapping and strategic planning for cultural actors. Next step was consulting certain publications and articles, official documentation, Internet and other available sources about cultural life in Petrovac, its historical and contemporary actors and practices, focusing in particular on relevant data and extracting useful information about these phenomena. Gathering sufficient information about historical and present situation of actors of cultural scene in Petrovac, I did other (*field*) researches. The most important and relevant part of this research for my thesis are the results of three *focus-group interviews* with several actors of cultural scene in Petrovac and its surroundings (artists and professionals in culture). As kind of “support” and additional source of information there are *structured interviews* with other actors: 1) directors of cultural public institutions from Budva which have their branches in Petrovac, and 2) directors of local NGOs.

Focus-group interviews were organized for several representatives of cultural institutions, non-governmental organisations and individuals – artists and cultural workers, all directly in-

volved in Petrovac's cultural life. The participants were asked about and discussed the following three questions:

1. *What are the main problems of cultural scene actors and cultural life in Petrovac?*
2. *What should be long-term goals (next 20 years) and middle-term goals (until 2020) about cultural scene actors and cultural life in Petrovac?*
3. *What should be priority projects of actors of cultural scene in middle-term period (until 2020), including possibly establishing new institutions?*

A SWOT analysis about one of the oldest, the most important, complex and famous actor of cultural scene in Petrovac – Memorial House *Crvena komuna* was conducted with all the participants of these focus-group interviews.

The same three questions were set to directors of local cultural NGOs who were not present to focus-group interviews. Directors of public cultural institutions from Budva which have branches in Petrovac also answered these three questions and two additional ones:

4. *What are the key problems in the work of your institution related to the departments in Petrovac?*
5. *Due to the fact that your public institution has its departments in Petrovac, which are your objectives related to the cultural life of Petrovac and its environment?*

The methodological approaches conducted in this work are both *quantitative* and *qualitative*. However, in the first phase of this master thesis methodological techniques were more quantitative than qualitative (desk research with, especially, scientific research in available literature and other sources), while the other phases are more qualitative (focus-group interviews, structured interviews, content analyses).

1. FOCUS-GROUP INTERVIEW

It is considered that Robert Merton is creator of focus-group interview, because of his social researches of different ways of reaction during WWS, but this method was developed and changed through time.

Focus-group interview²² is one of the methodological tools mostly used in sociology, psychology and other related disciplines. It can be described as “informal discussion between chosen people about some special topic relevant for the observed phenomenon” (Beck, Trombetta and Share, 1986) or like “organised group discussion focused on one topic” (Krueger, 1986). It can also be defined: “Focus-group interview is qualitative research technique which assumes a series of group conversation which gather participants, similar on some characteristics or experiences, to discuss about specific questions relevant for researches problem.”²³ Information from this method are gathered not only from what participants of discussion say, but also from their body language and other non verbal reactions and acts.

Group of people who are involved in discussion is rather small, consisted of participants chosen by clear and in advanced criteria. Usually, there are 6–12 involved people, but this number depends from the concrete topic, problem and whole context. The goal of a focus-group interview is “to collect data about opinions, feelings, attitudes, experiences, beliefs, ideas and reactions of participants about certain topic.”²⁴ The whole conversation is guided by one moderator who is asking questions, directs discussion and tries to provide the atmosphere for all the participants to express own opinions and thinking. During focus-group interview, moderator does not ask questions all participants one by another, but refer questions to whole group for discussion. “A successful focus-group involves a situation where participants answer not to moderator, but to each other, explaining their opinion or seeking explanations from other participants. (...) To all of them is given the possibility to agree or not to agree with opinions of other participants.”²⁵ Such kind of interview usually lasts from one hour and half to two hours and half, depending on complexity of the question and characteristics of participants. The whole conversation is recording by a Dictaphone or a camera and content moderator analyses them and writes the notes shortly after the interview, while the impressions and memory is still “fresh”.

Comparing it with other techniques for collecting data in direct contact with respondents (e.g. observation method or individual interview), focus-group interview demonstrates significant advantages and this is the consequence of a very specific social ambient, behaviour of the participants and whole atmosphere which is happening during this interview. “It is relaxed

²² All the information in the chapter about focus-group interview are taken from the article “Metodologija fokusgrupnog istraživanja” (engl. “Methodology of Focus Group Research”) by Slađana Đurić from 2005.

²³ Đurić 2005: 5.

²⁴ Đurić 2005: 5.

²⁵ Đurić 2005: 5.

atmosphere where the respondents, similar by many characteristics, shares their experiences, exchange assurance, got incentive to explain their own views, confront their views, defend their beliefs. It establishes an intense interaction not only between researchers and respondents, but also, to a much greater extent, between participants. In the true sense of the word, the room in which are held focus group interviews can be called a social laboratory.”²⁶

2. SWOT ANALYSIS

The SWOT analysis²⁷ (an acronym of Strengths, Weaknesses, Opportunities and Threats) is a widespread structured planning method which evaluates internal strengths and weaknesses of an organisation/institution, as well as the external opportunities and threats. The term strengths means: characteristics that give someone an advantage over the others, weaknesses: characteristics that place something at a disadvantage in relation to the other things, opportunities: elements that something could exploit to its advantage, and threats: elements in the environment that could cause a trouble. This analysis is a method for basic strategic situational analysis that helps to find positive and negative internal and external factors of the organizational development. SWOT analysis can be also used either as a tool for some general larger analysis, “or to provide a look at how an organization might address a specific problem or challenge. The quality of information derived from using this tool depends (as ever) on who is involved and how the process is managed – it basically just provides a structure and focus for discussion.”²⁸ This SWOT analysis is often represented in a matrix format table like this one:

STRENGTHS	WEAKNESSES
OPPORTUNITIES	THREATS

Table 1 – The example of a typical SWOT analysis

²⁶ Đurić 2005: 6.

²⁷ Dragičević Šešić i Stojković 2011: 90–92.

²⁸ Guide to the logical framework approach: Second edition 2011: 16, 78.

3. STRUCTURED INTERVIEW

Interviews are different from questionnaires as they involve social interaction, and may have many forms, some very informal, others more structured. In structured interview “the questions are asked in a set/standardized order and the interviewer will not deviate from the interview schedule or probe beyond the answers received (so they are not flexible). These are based on structured, closed-ended questions.”²⁹ Several characteristics of this kind of interview are that the interviewer asks each respondent the same series of questions. The questions are created prior to the interview, and often have a limited set of response categories. There is generally little room for variation in responses and there are few open-ended questions included in the interview guide. Questioning is standardized and the ordering and phrasing of the questions are kept consistent from interview to interview. The interviewer plays a neutral role and acts casual and friendly, but does not insert his or her opinion in the interview.³⁰

There are some strengths of this form of interview – they are to replicate as a fixed set of closed questions are used, which are easy to quantify – this means it is easy to test for reliability. Also, structured interviews are fairly quick to conduct which means that many interviews can take place within a short amount of time. This means a large sample can be obtained resulting in the findings being representative and having the ability to be generalized to a large population. One of the limitations is that structured interviews are not flexible, meaning that new questions cannot be asked during the interview as an interview schedule must be followed. Also, the answers from structured interviews lack detail as only closed questions are asked which generates quantitative data.³¹

²⁹ Simply Philosophy. *The Interview Method*. <http://www.simplypsychology.org/interviews.html> (accessed on Aug 20, 2015).

³⁰ Qualitative Research Guidelines Project. Structured Interview. <http://www.qualres.org/HomeStru-3628.html> (accessed on Aug 20, 2015).

³¹ Simply Philosophy. *The Interview Method*. <http://www.simplypsychology.org/interviews.html> (accessed on Aug 20, 2015).

VII BASIC INFORMATION ABOUT TOWN OF PETROVAC NA MORU

This small coastal town is located in the middle part of Montenegrin shore (N 42° 20' 53"; E 18° 94' 57")³². It lies in a meagre valley among the hills (NW, NE, SE), on S and SW side is edged with sandy beach and Adriatic Sea. Two nearby places which were traditionally oriented to Petrovac are villages Reževići and Buljarica, with tens smaller places surrounding these settlements. Surface³³ of this town with villages is not big – around 3.811 km² inhabited with population of 2009 people (the last census from 2011)³⁴. Thanks to the natural beauties and potentials, especially bright and clean Adriatic Sea, tame nature and pleasant climate during the year, major economic branches developed in this town are tourism and hospitality. Also, trading economy was build up in smaller scope and offer, mostly customized to the relatively small size market, which, during the out off season part of year (October–May) is remarkably reduced.

Short historical overview is to be presented on this place starting with Prehistory which is the longest period in human's existence, and lasts from the time of first hominid species until the appearance of the letters and written sources. The area in which we are interested in had its "prehistoric times" from the appearance of humans till the few last centuries before Common Era. The material evidence about human life in today's Petrovac and surrounding region bear witness that statement. During the Bronze Age (few millennia BC) and later Iron Age (several last centuries BC), this area was settled by some ancient societies, known as Illyrians. In some places around Petrovac there are still preserved remains from that era – hill forts and tombs, so-called tumulus. It is believed that in addition to the Illyrian tribes, there were later inhabited Romans, Vlachs and others. In the Antique and Late Antique times here existed at least one Roman *villa* (later *villa rustica*) which has probably lost its function during domination of the Slavic population starting from 7th century AD. According to available data, the name of this region was not mentioned in written sources before The Middle Ages when this part of the world was

³² Latitude and Longitude of a Point. *Petrovac na Moru*. <http://itouchmap.com/latlong.html> (accessed on Sept 14, 2015).

³³ Cadastral municipalities are: Petrovac, Buljarica I, Buljarica II, Reževići I, Reževići II and Kruševica.

³⁴ Studija 2015: 64.

governed by Byzantine emperors and dyhasts of Doclea and later Zeta. Village under the name of *Lastva* (located in today's Petrovac) and "its rock by the sea" were mentioned in the *Chronicle of the Priest of Duklja* (12th century). It can be also assumed that in The Middle Ages, this village existed as a fortress that had a particular strategic importance. Through the centuries, medieval settlements and later pre-urban complex of houses near the sea, this place (called *Lastva, Kastel Lastva, Kastio* till 1919) was a small fisherman's, agricultural and military frontier village on the border of bigger countries and empires (e.g. Austrian and Austro-Hungarian), without bigger possibilities to develop complex and various *cultural life*. Slowly started from the end of the XIX century, actors of cultural life in Petrovac mostly emerged during the XX century.

It can be said that some of those actors are still emerging, changing and adopting, due to the fact that Petrovac is still a small town, administratively part of Municipality of Budva and dependant of it. During summer it is mostly oriented to tourism and various events and activities are organized (more entertaining, than cultural), mainly non-systematically. On the other side, it is important to note that during the other part of year (just above mentioned, so called "out off season") there is almost no cultural programs, despite the existence and open hours of public institutions and other organisations. From time to time they organize some smaller projects, mostly exhibitions and classic music concerts, less often movie screenings or theatre shows.

As mentioned, Petrovac is an administrative part of the Municipality of Budva from 1953, but there is a strong will from its citizens to create an independent municipality. This idea was cumulated for decades, but culminated last years (especially 2014) after urban chaos and destroying the natural beauties which were not stopped by the actual Municipality, followed by big taxes in tourism and economy of Petrovac which go to Budva's budget every year but without investing it in this town at all. Referring to their historical and traditional right, self-sustainable and self-sufficient principles of governing within "its own home", citizens created an initiative and started a campaign for separation of Petrovac, Reževići and Buljarica from the Municipality of Budva in separate administrative unit. Several citizens of Petrovac, gathered around this initiative, at the end of the last and beginning of this year worked on "The Study on the justification of the establishment Municipality of Petrovac"³⁵ which was finished in February 2015 and sent to first next step – consideration and opinion to the competent authorities in the Government and Ministries in the Republic of Montenegro.

³⁵ Up today, this "Study" it can be found short, but rather overall and synthesized information about culture and cultural heritage in Petrovac, than many others. See: Studija 2015: 24–61, 158–163, 169–173.

VIII CONTEMPORARY NORMATIVE FRAMEWORK | AND CULTURAL POLICY IN BUDVA AND PETROVAC

One of the key problems in domain of culture is non existing cultural policy on local level in the Municipality of Budva. However, there are several local and other official documents which, to a greater or lesser extent, threat cultural policy.

Development of programmes for cultural development in the municipalities is defined by the Articles 6 and 10 of the Montenegrin Law on Culture (*Službeni glasnik Crne Gore*, No. 49/08). Article 6 states that “‘the public interest in culture is provided by Montenegro and local self-government,’ and that ‘the manner and extent of the public interest are determined by the National Programme for the Development of Culture (...) and programmes of cultural development in the municipalities.’ According to the Article 10, municipal cultural programme should include ‘long-term needs of long-term needs of local population and subjects from domain of culture, development priorities, dynamic of realization and organizational, financial and administrative measures for its realization.’ This program ‘adopts municipal assembly, in accordance with the National Programme for a period of five years.’ In the Article 10 is defined that the ‘president of the municipality at least once a year, submits to the municipal assembly a report on the realization of municipal programmes’, and that the program of development of culture and these reports are submitted to the Ministry of Culture.”³⁶

The normative framework for the development of municipal programmes of cultural development is given in “the Constitution of the Republic of Montenegro in the Articles 76, 77 and 78 provides freedom of scientific, cultural and artistic creativity; the obligation of the state to encourage and support the development of education, science, culture, art, sport, physical and technical culture and protects scientific, cultural, artistic and historical value; and prescribes the duty of everyone to preserve natural and cultural heritage of general interest, as well as the obligation of the state to protect them.”³⁷

³⁶ Cvetičanin 2012a: 9.

³⁷ Cvetičanin 2012a: 9.

There is a statement in the “National Program for Culture Developing 2011–2015”³⁸ which says that competent authorities of the state and local governments are in charge of realization of the activities related to the field of culture, as well as public institutions. “. “Municipalities in Montenegro have established a public institution of culture, which are the main carriers of cultural activities in local communities. They can be organized as centres of culture – a complex public institutions that work together all cultural activities (library, museum, gallery, theatre, publishing, activities of cultural and artistic amateurism, film screenings etc). These institutions are predominantly executive producers of events and festivals, as well as special forms of production and presentation of various cultural events. Inadequate organizational framework contributes to the uneven development of cultural activities at the municipal level.”³⁹ Some of the activities of institutions are strictly regulated by special laws (e.g. museums, libraries, theatre etc), which prescribe a different legal and organizational status, the manner and conditions of organization of institutions. The current system of centres for culture does not permit application of these laws. As stressed in this “National Program”, “special problem in the functioning of municipal institutions is the lack of stable funding sources”⁴⁰. Improvement and development of culture in the municipalities should be subject to individual programmes of cultural development, with annual action plans, which Montenegrin municipalities should adopt in accordance with the Law on Culture. Municipal programs of cultural development should include: an analysis of situation and the needs in culture, identifying sources of funding, records of cultural subjects, records of the state of the infrastructure necessary for the realization of cultural projects, valorisation of cultural heritage, measures to encourage the improvement of the cultural sector, measures to stimulate the independent cultural scene and youth culture, measures to promote the principle of gender equality, measures to make culture accessible to persons with disabilities and other which is of importance for the development of culture in municipalities.⁴¹

In the “Strategic Development Plan of Municipality of Budva for period 2014–2018” culture and cultural affairs are mentioned several times, mostly in subchapter “Cultural-historical heritage and cultural facilities”⁴², in the context of re-establishing and reorganizing cultural institutions and importance of restoration of neglected cultural heritage. In subchapter “Key

³⁸ Serb. Nacionalni program razvoja kulture 2011–2015.

³⁹ Nacionalni program razvoja kulture 2011: 22.

⁴⁰ Nacionalni program razvoja kulture 2011: 22.

⁴¹ Nacionalni program razvoja kulture 2011: 22.

⁴² Strateški plan razvoja Opštine Budva za period 2014–2018. godine, 2014: 25–30.

problems in culture” stands that cultural potentials of Municipality of Budva are big, but because of lacking strategic planning, the omissions in domain of management and marketing are also high.⁴³ “Many elements of culture of the Municipality of Budva, such as material and spiritual culture, institutions, events, significant potential for development of cultural and tourism industry. However, the Municipality of Budva is still not enough develop cultural tourism, because the resources of culture are not turned into meaningful cultural-tourism products, and still make only potential where is possible to develop cultural tourism as a significant area of culture. There are missing good initiatives and projects of cultural tourism, with quality marketing and synergy of all stakeholders.”⁴⁴ It appears that the main priority which was recognized is cultural tourism and in the next subchapter about culture, almost no other problems in cultural life in Petrovac were mentioned.

In chapter about SWOT Analysis a comprehensive analysis of the current situation in Budva is presented and it “pointed out all the weaknesses and limitations of the current development, but also gave a more optimistic picture of opportunities and resources available of Municipality of Budva”⁴⁵. In sphere of culture, 1) *the strengths* are: cultural and historical heritage, institutions of culture, long library activities, the attractiveness of areas and natural and cultural values; 2) recognized *weaknesses* are: lack of adequate libraries, theatres and cinemas, insufficient valorisation of cultural goods, the outstanding problems in maintenance facilities (Ethnographic and Archaeological museum...), low level of awareness about environment and protection of cultural monuments; lack of long-term strategy in certain areas⁴⁶, 3) *the opportunities* (only one partly connected to culture!): enriching and promotion of diversified tourism offer especially nautical tourism, culture, excursions, eco-tourism; and 4) *the threats* (some of them are also weaknesses): lack of financial resources for the implementation of projects of construction of community centres, lack of cultural events during winter time. This SWOT Analysis appears to deal only partially with the potential, problems, opportunities and threats in domain of culture.

In the chapter “Strategic Development Objective of Municipality of Budva (Vision)” the Vision is defined: “In 2018, Budva is a modern, developed local community, attractive tourist destination in the region with a rich cultural and historical heritage and natural resources, which

⁴³ Strateški plan 2014: 27.

⁴⁴ Strateški plan 2014: 27.

⁴⁵ Strateški plan 2014: 2.

⁴⁶ Although not precisely pointed out the lacking of strategic documents in culture, this may be understood as such.

provides quality conditions for life and work of all its residents-citizens and associations, and meet the diverse interests of visitors”. Among *Priorities and Measures* which support such statement is also highlighted the priority “Development and Improvement of Tourism” with measure “Improving promotion of Budva as a tourist destination”⁴⁷ and project Brand Budva: The development of architecture, communication and creative strategy. The next priority “Valorisation of Natural Resources and Cultural Goods and Environment Protection”⁴⁸ requires the measure “Protection and Conservation and Valorisation of Cultural and Historical Heritage”⁴⁹ with several projects: 1) Marking of cultural and historical monuments in the Old Town of Budva, 2) The New Old Towns: promotion of cultural tourism through innovative integrated solutions and connecting of cultures, 3) Revitalization and renovation of the ramparts of the Old Town of Budva, 4) Arrangement of archaeological park Mirište in Petrovac, 5) Restoration and presentation of early Christian mosaics in Budva, 6) Rehabilitation and presentations Roman mosaic in Budva, 7) Signalization of cultural goods, 8) Resolving the status of the house Čekrdeковиća in Old Town of Budva and its putting into cultural programmes, 9) Equipping of museum space, 10) Establishment of the workshop for making souvenirs in the Public Institution *Museums and Galleries of Budva* and obtaining authentic souvenirs of Budva, 11) Restoration of buildings / facilities used by Public Institution *Museums and Galleries of Budva* and 12) Returning the building “Citadel” in ownership of Municipality of Budva and Culture and its putting into cultural operation. The priority “Improving Municipal Governance” requires, among others, the measure “Creating conditions for sporting, cultural and educational activities of the residents and guests”⁵⁰ with several projects connected with culture and education: 1) Establishment of the Youth Centre, 2) Building the Theatre, 3) Furnishing cinema space, 4) Adaptation the space for the national library Public Institution *Library of Budva*, 5) Building a music school or renovation of existing space.

Among the mentioned 17 strategic projects, there are only two directly connected to Petrovac (archaeological site Mirište and Library), and this apparently represents the continuity in disinterestedness and not existing a clear vision for improvement cultural life and offer of

⁴⁷ Strateški plan 2014: 66, 99–100.

⁴⁸ This priority and the following measure correspond to the Strategy of Regional Development of Montenegro 2010–2014, in particular with the priority “Valorisation of economic, cultural and natural resources on sustainable manner” and measure “Valorisation, protection and development of cultural and natural heritage”. See: Strateški plan 2014: 146–147.

⁴⁹ Strateški plan 2014: 66–67, 113–125.

⁵⁰ Strateški plan 2014: 67, 133–136, 138.

this town. Project “Arrangement of archaeological park Mirište in Petrovac” is consisted from activities (very widely defined): tender for selection of contractors, the tender for the selection of a supervisory authority, work in accordance with project and work monitoring, but it is forgotten that one of the prior activities should be solving the real estate relations between the owners of the land on which it is located on site and the Municipality of Budva. This problem is present for decades and a few years ago they tried to solve it by proposing to give away real estate to a private person but no solution was found. Also, comprehensive archaeological and conservation works must be done, as well as a partial restoration of architectural remains. May be that private-public partnership would solve this problem. As written in the proposal, expected results would be new touristic offer and cultural and educational offer, while target groups would be citizens of Montenegro and region and other tourists. The predicted budget is 300.000,00 Euros (provided by the Municipality, IPA or donors) and the period of implementation of the project is 12–24 months. Possible partners are the Ministry of Culture and European funds. Unsuccessful selection of contractors was the only mentioned risk, but I would add here that the existence of bad conditions of archaeological remains which is very problematic since they are being more and more destroyed and neglected.

Other project “Adaptation of the national library Public Institution *Library* of Budva: Adaptation of space for tasks performing in the Library of Budva and its branch in Petrovac” predicts two activities: adaptation of the space for work in the Library and providing a furniture and equipment. According to this Strategic plan, the expected result is ensuring adequate space for performing library activities, target groups are children, schoolchildren, students, other local citizens and tourists. It is forgotten that the users may also be the researchers and scientist no matter where from. The main activity which should be conducted in the Library of Petrovac is making a bigger space for the very library because the present conditions are not normal working conditions. Recognized partners are the Ministry of Culture, local government and NGO sector in domain of culture. The project would last for 12 months, the funds could be provided by Municipality, IPA projects or donors, while the only mentioned risk is limited Municipality financials. On the other hand, I hold that one of the high-priority activities in Petrovac library is improving space capacities for books because many of them are piled up around the library and located in inappropriate space (depot) and not allowed for usage. Also, there is no space for reading, nor any place (chairs and tables) for users, as well as no modern technological equipment (internet, computers, scanners, printing machines etc). Problems with leaks, humidity and wind, as well as the lack of proper ventilation and air condition must be solved. Decades passed since

the last time cultural program for wide audiences had been organized in Petrovac library, not only because of the lack of space, but also because of the lack of vision, creativity and initiative by the employees and the head of institution. Last but not the least (expectedly) there is no any long-term strategic plan for library development and its activities.

At the end of this Strategic Plan there are two annexes about culture of Budva, the first is list of evident cultural goods⁵¹ (from the total of 27 there are 6 from the area of Petrovac and its surroundings) and Text about devastation the Old Town of Budva and other protected monuments⁵², but no monument from Petrovac was mentioned, although there are many of them which are threatened or devastated in bigger and smaller extent (e.g. remains of Castello and Lazaret, archaeological site Mirišta, churches and monasteries – especially Reževići Monastery with inappropriate adaptations and new built buildings in its complex etc). In the next annex about tourism there was a highlight on cultural tourism which “is becoming an increasingly important segment of the tourist offer, and the overall trend is turning culture into the tourism product. Cultural tourism is based on the interest of the facilities and amenities of a cultural nature, or interest in the material (cultural and historical monuments, museums, galleries) and the intangible cultural heritage (cultural performances and events). The advantage of this type of tourism that is not seasonal like, for example, beach tourism. It should therefore take advantage of the specificity of Budva’s rich cultural and historical heritage, which has shaped the various civilizations, the fact that it is this region in the past was the border between East and West, and centuries long inter-confessional harmony, and the adequate protection and valorisation of this heritage, make prestigious tourism product.”⁵³ Petrovac and other towns were not mentioned here, and, as it can be seen, even their potential for cultural, religious, eco or scientific and other types of tourism are also big.

In 2010 the Secretary for Social Activities in Municipality of Budva created “Local Action Plan for Youth” which also contains a part on culture which stands that “youths of Budva their cultural needs meet through programmes of institutions, amateur associations, associations or NGOs which deal with culture.”⁵⁴ Budva, with significant cultural and artistic past, today cannot

⁵¹ Strateški plan 2014: 152–153.

⁵² Strateški plan 2014: 153.

⁵³ Strateški plan 2014: 156.

⁵⁴ Among more than 60 participants involved in creation data base for this plan (focus-groups, interviews, public tribunes) participated only 4 people from Petrovac. From the list of participants, may be seen that were invited members of two NGOs from Petrovac (Buljarica Art and Za druga), but they did not responded to the invitation. See: Lokalni plan akcije za mlade 2010: [5–7].

boast a large number of institutions to their physical and spiritual meaning representing its urban and cultural framework, nor has a unique strategy of cultural development of the city.”⁵⁵ This plan offers some general and concrete good ideas and suggestions which in reality are worth to be realized. In the whole Plan Petrovac was in domain of interest only several times and the cultural life in this town only once in context of Petrovac Jazz Festival. The director of this Festival says that: “Due to the fact that we are the founders of the first jazz festival in Montenegro, which is held every year in the period of 31st of August till 3rd of September in Petrovac, I think that we give a great contribution to the city, particularly because young people have the opportunity to attend our school of jazz and blues, and music workshops which are conducted by musicians who perform at the Festival. The city, however, is missing a youth club that would be space for alternative youth culture: performances by bands from rock, pop, jazz, blues, folk; promotion of books and reading for young people, various lectures aimed at this population projections and the like.”⁵⁶ Even written five years ago, all the mentioned problems are still present in Petrovac and the realization of these ideas would be very useful not only for younger generations, but potentially for all the others.

It would be also important for town of Petrovac na Moru to create its own local action plan for youth and through it to position its own potentials and role of young citizens in present and future circumstances. Such comprehensive project, if realized and practically implemented, would provide us better overview into such topic and help to younger generation to become more active and direct creators, holders or partner in many different programmes, especially those connected with culture.

Beside all these mentioned plans, in “The Study on Justification of Establishing Municipality of Petrovac” (2015) its authors – a group of people from Petrovac, also recognized some general problems and aims in in domain of culture: “The current situation in the sphere of cultural policy at the level of Budva, even with superficial analysis, indicates at its dysfunction and the unsustainability of the current model, according to which all the questions in the domain of culture in Petrovac are to be addressed to two public institutions from Budva: *Museums and Galleries of Budva* and *National Library of Budva*. This causes a lower mobility of local cultural events, financial limitations in supporting various artistic projects in the area of Petrovac and marginalization of total cultural practices in Petrovac.”⁵⁷ This is the only (known to the author)

⁵⁵ Lokalni plan akcije za mlade 2010: [43].

⁵⁶ Lokalni plan akcije za mlade 2010: [17].

⁵⁷ Studija 2015: 232.

list of seriously written, meaningful and precise goals for cultural policy development of Petrovac and its surroundings.⁵⁸ Because of their significance here I state all of them:

- i. Preparation of the Strategic Plan of Cultural Policy of Petrovac, including institutional cultural needs of the community, evaluation and presentation of cultural heritage, performing arts and new projects, research projects, as well as the correlation with the needs of modern tourism offer,
- ii. Establishment of a unique cultural centre – the organizational “fusion” of cultural institutions Memorial House *Crvena komuna* and Memorial House *Reževići*, expanding applications of some facilities for the realization of cultural and artistic events and multidisciplinary projects (Community Centre *Brežine*, the old school building in Buljarica and Kruševica, free spaces in new buildings which are not adequately utilized or are not in use...),
- iii. Forming a reading room and its unification with the Library on the basis of interactive media and modern digital technologies,
- iv. Establishment of local archival branch in Petrovac by the State Archives of Montenegro,
- v. Creating databases of cultural heritage on the area of future municipality Petrovac – inventory and systematization of known tangible and intangible cultural heritage, as well as the constant expansion of the collected material with new contents and results,
- vi. Establishment of the Archaeological Park in Mirišta (the first in Montenegro) – completion of archaeological researches and expert evaluation of conservation and restoration works on the site, starting an archaeological museum exhibitions at the site Mirišta, open visitor centre and explore other archaeological localities in this area,
- vii. The establishment of the Ethnographic Museum in the Memorial House *Reževići*,
- viii. Segmentation of work in the Memorial House *Crvena komuna* in the museum section (historic and homeland collections), the repertoire (theatre and film performances) and exhibition (galleries and interactive multimedia artistic content), and

⁵⁸ Studija 2015: 232. This part of the “Studija” was written by writer Đorđe Greović and archaeologist Dušan Medin.

- ix. Filtering organizational and managerial staff of cultural units according to the best practices of management of culture.

The strategies and plans listed here are useful and, hopefully, once they will be applied to practice, but before that they should be amended and expanded. As presented above, it is quite evident that cultural life and culture in Petrovac and its surrounding were and still are not on the lists of priorities in strategic planning documents in the Municipality of Budva. Such treatment, naturally, is reflecting also on the practical and everyday level when speak about culture, but on the other side I consider that the lack of courage, initiative, ideas and perseverance from local institutions, organisations and individuals are equally significant problem for present condition of culture in Petrovac, as the marginalization from Budva continues.

IX CULTURAL SCENE ACTORS IN PETROVAC IN THE PAST

Nowadays in town of Petrovac many different actors of cultural scene exist, such as public institutions, non-governmental organisations, amateur associations, educational centres, religious institutions, several media (radio, TV, Internet) which “cover” the area of Petrovac, as well as a smallish number of artists and other professionals in the field of culture who live and work here.

On the other side, in context of distant past, we cannot speak about actors of cultural scene in the sense how we perceive these concepts today. *Cultural scene* as such is a quite modern word and a phenomenon that cannot be critically applied to the phenomena in deeper past. Despite this, I mention some of the actors/members of *cultural life*⁵⁹ from Petrovac (before 1919 named Lastva and Kastel Lastva or simply Kastio) and its surrounding area in the past times starting with Late Middle Age period (or Early New Century era) till the beginning of the 21st century.

It is known to domestic scientific and wider circles from this area (called Paštrovići⁶⁰), that during past times people were more oriented towards the other activities such as military, trading, agronomy, livestock breeding..., than to the cultural and artistic ones. Such choice of activities and occupations was conditioned by the external and internal social and political factors: wars, robbery, adversity, hungers, poverty and fighting for survival with occupier and other problems, which, through the centuries, had not been favourable for developing a special cultural and artistic scene. I do not want to deny any existence of cultural and artistic behaviour in such context, because it would be untruth, but we still do not dispose with enough knowledge about this topic. However, broadly speaking, there were small possibilities to develop and cultivate such forms of *cultural* practices. It is not hard to agree that numerous former actors of local “cultural scene” were oriented towards religious topics and to the national liberation struggle from *foreign occupiers*⁶¹.

⁵⁹ Cultural life here may have similar meaning as: cultural activities or cultural programmes.

⁶⁰ Paštrovići are traditional South-Slavic community (Serbian or Montenegrin ethnicity) consolidated probably in 15th century. Their successors, also members of Paštrovići *tribe* for centuries and still settle the namesake place/region which is located in middle part of Montenegrin coast and includes smaller towns and villages (Petrovac, Sveti Stefan, Bečići...) and rural area around them.

⁶¹ This coastal region of today's Montenegro, including Petrovac, from the middle 15th till First World War was under several European countries: Venice (1442–1797), Austria (1797–1805), France (1805–1806), Russian government (1806–1807), France (1807–1813), Montenegro (1813–1814), Austria (1814–1867) and later Austro-Hungarian (1867–1918), with constant more-less frequent Turkish incursions.

From the second half and especially from the end of the 19th century, culture (understood as phenomenon which bears a similar meaning as today) started to develop through the “cultural” organisations established at the time, institutions and educated individuals mostly in the sphere of art. At the beginning of the last century which was followed by disasters and horrors of the First World War, people from Petrovac (and biggest part of all South Slavic nations) were peculiarly oriented to attempts for liberation of Austro-Hungarian rule. That was achieved at the end of 1918 when the Kingdom of Serbs, Croats and Slovenians (so called First Yugoslavia) was established. The period of few decades between two world wars was characterized by wider national educational and cultural programs which eventually resulted with opening schools, libraries, reading rooms in every bigger place and many villages in the Kingdom. The Second World War interrupted this established tradition, but the philosophy of socialism recognized the importance and the benefits of educated and cultural nation, so many activities, programs and institutions were established, organized and highly supported. This relatively peaceful and flourishing period (even for cultural activities) which flourished for decades, during the 1990s experienced a collapse. Understandably, such especially fragile fields as culture and art were suffering in complete ex-Yugoslav region. This unpleasant situation started recovering and re-establishing in the last one and a half decade, but such consequences are now and will be testified in the future near future.

According to suchlike different contexts and traditions that cultural life and actors in Petrovac were and still are undergoing, in the following chapters I tried to present main trends and movements in domain of art and culture in the area of Petrovac and its surroundings in several last centuries.

1. BEFORE THE MIDDLE OF THE 19TH CENTURY

It can be easily assumed that there were only churches, monasteries and not so many organisations and individuals who inherited some forms of artistic and cultural expressions in old Petrovac during past times. Unfortunately, this topic is not enough and scientifically researched, so information are still lacking. Also, it must be said that culture and art as such did not exist in all previous times and not all the societies in the past recognized and perceived it as such. This position and perspective partly complicate and can hinder our intents to recognize actors of *cultural life* in previous periods.

In the area of old Kastel Lastva and its surroundings villages were and still exist numerous of churches and monasteries principally Eastern Christian (Orthodox). Also, there are specially

written sources and scientific literature about them are attestation of it, because they were one of the most interesting and attractive topics for generations of historians, art historians and other researches.⁶² Also, there were several Roman Catholic churches in this very place, but only one of them is up to day functioning.⁶³ It is interesting that Kastel Lastva (from late Medieval and early New Century period) was more oriented to Catholicism and its citizens were mostly Catholics till the second half of 18th century.⁶⁴ Many Orthodox churches in this region were built during the Middle Ages, but most of them were erected in 17th century, in the period when Republic of Venice had pretty strong influence in Eastern Adriatic coast, especially when their religious missionaries undertook to propose convert of members of Orthodox Church to Roman Catholicism.⁶⁵

During the centuries, there were conducted and practices numerous spiritual and religious rituals and some had certain artistic expression: fresco painting and painting original icons, individual or group production of applied art artefacts, book writing, regular gathering and singing in the churches and monasteries, primary schools which firstly existed near the churches and monasteries etc. From Medieval Times literacy and educational centres were religious objects, while the enlighteners were priests, monks and other clergy. In this part are presented several examples which support this assertion, mostly focusing on the area of old Petrovac, despite the wider region (primary surrounding area of Paštrovići and near town of Budva) could provide even better samples.

It is interesting and pretty unknown that very early publishing activities in this area were connected with Monastery Gradišta in Buljarica village near Petrovac. It is about first known *The Primer*⁶⁶ is Serbian and *The Preyer Book for Travelers* written by priest monk Sava and Stefan Davidović Paštrović (both from the Paštrovići region and from this mohastery). They published it in 1597 in Venice in the pressroom of Giovanni Antonio Rampazetto.⁶⁷ These books were republished in 2009.⁶⁸

⁶² See: Чиликов 2010, Лукетић 1966: 174, 176–181, Вукмановић 1960, Ковачевић 1976: 94–98, Studija 2015: 54–60, Medin et al 2013: 22–25, 28–31. In “Bibliography about Paštrovići” by Milorad T. Milović from 2001, there were mentioned hundreds of bibliographic sources about religion, churches, its architecture, iconography etc. See: Миловић 2001.

⁶³ Church St. Vitus has convert with nuns. See: Вукмановић 1960, Перазић [s. a.]: 98, 109–110, Studija 2015: 59–60, Medin et al 2013: 27.

⁶⁴ Суђа - Суђић 1996: 93.

⁶⁵ Чиликов 2010: 43.

⁶⁶ Or speller, ABC book (Serb. bukvar).

⁶⁷ Марковић Риђанин (ур.) 2009а: 8; Марковић Риђанин (ур.) 2009б: 8; Jelušić 2006: 3; Martinović 2006: 9.

⁶⁸ Марковић Риђанин (ур.) 2009а; Марковић Риђанин (ур.) 2009б: 8.

The first primary school in Kastel Lastva existed in 17th century (1672)⁶⁹ probably within the Orthodox Church. Monk Jelisej who came somewhere from Dalmatia in 1767 opened a first public school in Kastel Lastva.⁷⁰ It is known that this school was renovated in 1841 and one source mentions its name “Serbian School”.⁷¹ Unfortunately, we do not possess more information about these educational movements in this town.

In domain of art and culture there were several widely important individuals who were originally from old Kastel Lastva existed and acted in this and wider area. Some of them are Tomazzo Medin (1725–1788)⁷² and Stefan Hanibal Zanović (1751–1786)⁷³ who were famous European adventurers and travellers, friend and enemies of the contemporary famous people, like Casanova, but who were also pretty much involved in writing poetry, translating books and versus from different European languages, discuss and wrote philosophical notes etc.

2. FROM THE MIDDLE OF THE 19TH TO THE MIDDLE OF THE 20TH CENTURY

Between the middle of the 19th century and First World War Petrovac was still small village which houses were mostly concentrated in the coastal zone, Krš Medinski place and in few others locations. In this period, Kastel Lastva was one of the southernmost places in Austro-Hungarian Empire (1814–1918), mostly with the aim to protect the south-eastern from Turkish and Montenegrin invasions.⁷⁴ Also, during period of Venetian government (1442–1797) all this region, including nearby town of Budva, was area with primary function as border guards. Such status was probably the prior reason why Budva during centuries did not succeed to become bigger and more important Adriatic town, like Kotor or Dubrovnik⁷⁵.

Cultural life in this period, especially before 1918 is not still scientifically researched and known which does not let us here to present more accurate information, except some bigger and

⁶⁹ For more information see: Суђа - Суђић 1996: 100.

⁷⁰ Лукетић 1966: 219, Studja 2015: 170.

⁷¹ Лукетић 1966: 219–220, Studja 2015: 170.

⁷² Лукетић 2000: 58–65.

⁷³ Лукетић 2000: 65–71.

⁷⁴ Old Petrovac (Kastel Lastva) had one bigger fortification from Venetian or earlier period – Castell di Lastua and several smaller in near area and on the hills from this and later time of Austrian domination.

⁷⁵ Jelušić i Jelušić, 1996.

general overviews and representations. Despite this unfavourable situation and obvious lacking of data⁷⁶, I tried from already known sources and details, unpretentiously to offer basic story about cultural life in Kastel Lastva, conscious of all its imperfections.

Religious and church tradition was still strong and many churches and monasteries still existed from the middle of the 19th to the middle of the 20th century. Much before WWI religious and church traditions in this area were strong with big commitment to the Church (mostly Eastern Orthodox), but it should be taken in mind that it was almost the only *centre* which gathered local people together and offered them any kind of educational program. What is also important to mention is that Church invigorated people's national liberation spirit and struggles.

Primary schools were, as mentioned, at its beginnings parts of religious institutions and clergy were teachers. Beside old primary school in Kastel Lastva, in its nearest surroundings between the second half of the 19th century and the middle of the 20th century were opened new schools: Reževići (1856)⁷⁷, Monastery Gradište (at least from 1876)⁷⁸, Kruševica (1911)⁷⁹ and Prijevorac (1944/1946). Most of them regularly worked till 1941 when Italian occupiers set fire on them and destroyed it. After WWII they were re-established and continued working (except the one in Monastery Gradište). After the WWII new primary school with other four grades (than called Lowe High School) was opened in one small house near the Petrovac's port. New modern building was erected in centre of Petrovac in 1966, influencing closing of old and small schools from existed in surrounding villages. The building of primary school in Buljarica was erected and opened in 1954 thanks to the financial support of local Simo Armenko who came back from USA. This school worked several decades, but for years is bed condition and abandoned.⁸⁰

⁷⁶ The most important sources about topic we are interested in are old documents stored in dusty storerooms of archives, first of all in Kotor, than Dubrovnik, Split, Zadar, Venice, Vienna... but also in local nearby monasteries and private collections of domicile people. Secondly, old newspapers and other periodic publications can provide us good and interesting pictures and observations about this problematic, as well as detailed reading of published literature in certain period, both written by local people or by strangers, mostly travellers, visitors and explorers who were visiting these regions. I consider that information from all these mentioned sources, despite its many shortcomings and lacking, may provide us sufficient data for serious scientific gain insight into this topic and provide such knowledge which always should be expanded with new information.

⁷⁷ It is known that even before in Monastery Reževići complex existed school. See: Лукетић 1966: 220.

⁷⁸ Лукетић 1966: 220.

⁷⁹ Franović (ur.) 2006: 14. According to other sources in 1926 (Studija 2015: 172).

⁸⁰ Vijesti Online. *Budvanska Kuba zaboravljena pedeset godina bez ulaganja*. <http://www.vijesti.me/vijesti/budvanska-kuba-zaboravljena-pedeset-godina-bez-ulaganja-108099> (accessed on Aug 13, 2015).

Some other actions realized in that time was establishing the first public Library and Reading Room in Kastel Lastva. It was opened in 1890⁸¹ probably in some improvised space in the middle part of the street that separates the beach from the houses. In 1906 there was build new building for this institution called „Serbian Reading Room“⁸², by the charitable contributions of villagers.⁸³ In this building was located office of old Petrovac Municipality. The cultural programme of this Library was similar to the libraries in other towns in Eastern Adriatic coast.⁸⁴ Under the auspices of the Reading Room it was formed a first local Touristic Society “Primorje” in 1925, as well as Cultural-educational Society “Primorje”.⁸⁵ The work of Kastel Lastva’s Reading Room was very well known for its strongly expressed left-oriented activities, especially during existence of so called First Communist Municipality on Adriatic – “Crvena komuna”⁸⁶ in Petrovac established in September 1920 and forcibly abolished by the Kingdom Yugoslavia’s government in October 1921.⁸⁷

In the region we are interested in, the libraries and reading rooms existed under the auspices of schools in Petrovac, village of Buljarica (Monastery Gradište), Reževići⁸⁸ and Kruševica.⁸⁹ In Reževići primary school national Reading Room named “Prosvjeta” was founded on 1st of January 1938⁹⁰, in school in Kruševica Reading Room “Jedinstvo” was founded probably at the beginning of June 1931, while in Monastery Gradište it happened in June 1930, but was closed and re-established in 1937.⁹¹ Unfortunately, there are still not enough information about their work and programmes, but it is known that they successfully organized also other cultural activities: public recitation, dramatic, music, folklore, sport etc.⁹²

⁸¹ Лукетић 1966: 227; Лукетић 2000: 161; Elaborat o opravdanosti osnivanja narodne biblioteke JU “Biblioteka grada Budve” 2014.

⁸² Перазић [s. a.]: 105; Лукетић 2000: 161.

⁸³ Медиговић Стефановић 2013: 63.

⁸⁴ Лукетић 1966: 227.

⁸⁵ Studija 2015: 159.

⁸⁶ Engl. The Red Commune.

⁸⁷ Studija 2015: 159.

⁸⁸ It is documented that in this school in 1939 existed Radio section. See: Медиговић Стефановић 2014: 356.

⁸⁹ Медиговић Стефановић 2013: 63.

⁹⁰ Engl. Education. See: Медиговић Стефановић 2013: 63; Медиговић Стефановић 2014: 356.

⁹¹ Engl. Unity. See: Медиговић Стефановић 2014: 356.

⁹² Медиговић Стефановић 2013: 63.

Famous The Sokol Society⁹³ for sport and national Slavic culture also existed in Kastel Lastva from 1912⁹⁴ and other places in its nearby area (Budva, Bečići, Sveti Stefan, Tudorovići...). Its name was “Srpski soko” (Engl. *Serbian Eagle*). In 1931 in the town of Petrovac was again formed The Sokol Society now named “Petrovac”.⁹⁵ After tSecond World War the Sokol Societies in whole Yugoslavia end their activities.

During 1926 in Petrovac was founded The “Primorje” Society for Prosperity and Embellishment of Petrovac and its Environment and their prior aim was to conduct “cultural rising this beautiful, but so far abandoned region of our Adriatic coast”.⁹⁶ During 1927 and 1928 was wooded 16 hectare and built a beautiful park on the coastal area, between the sandy beach and first row of old houses.⁹⁷

In 1929 this Society formed The Orchestra and the headmaster and Kapellmeister was local one of the first self-taught musician and photographer – Milorad Perazić who organized this group, organized its work and gathered people together.

Journal “Jadranska straža”⁹⁸ from town of Split (Dalmatia) opened in Petrovac its local board in 1927. The content of this journal was mostly oriented on maritime affairs, shipping, fishing, maritime biology etc.

In 1930s The Society of Sobriety “Prosperity”⁹⁹ was established in village of Reževići, few kilometres on the west from Petrovac.¹⁰⁰ This Society arranged numerous programmes, mostly in the village of Reževići. Young children group of the Society was named “Alliance of Sober Youth” and they had Kolo “Prosperity” in Reževići which performed variety of cultural and music programmes.

In Drobnići village near Reževići in 1924 or 1925 were organized theatre by local amateur troupe. They were performing a play “The Empress of the Balkans” written by Montenegrin King Nikolas I.

⁹³ Serb. Sokolsko društvo.

⁹⁴ Медиговић Стефановић 2013: 63; Кларић 2014: 385. Some other sources indicate that the year of establishing was 1911. See: Studija 2015: 159.

⁹⁵ Лукетић 1997: 211–212; Медиговић Стефановић 2013: 63.

⁹⁶ Медиговић Стефановић 2013: 64.

⁹⁷ Медиговић Стефановић 2013: 64.

⁹⁸ Engl. Adriatic Guard.

⁹⁹ Serb. Društvo trezvenosti “Napredak”.

¹⁰⁰ Медиговић Стефановић 2013: 64.

One of the very interesting and lonely examples of actors of cultural scene in Petrovac (and not only here) during first half of 20th century certainly was a painter Marko K. Gregović. He was born in Petrovac in 1867 in wealthy and famous family which made its fortune in Istanbul, build a big and luxuriously house in home town. Such occasions provided him to, after finishing primary school education in Petrovac, go in Vienna and study fine arts (painting). In these times, he was the first academically educated painter in its homeland – Paštrovići region. After finishing Academy, he came back to Petrovac and started working and painting in this area. He had the first fine art exhibition in Montenegro (Cetinje, 1896). He died in poverty in 1941 in Belgrade.¹⁰¹

From 1926 to 1940 left-oriented students from University of Belgrade spent their summer holidays in Petrovac¹⁰² They had and played many musical instruments, very often arranged recitals and concerts, played in local taverns and in their “colony”.¹⁰³ There was strong collaboration between them and local communists.

Beside all these data and details about Petrovac and its nearest surrounding’s cultural life and actors before the middle of the 20th century, it must be said that there were many other programmes and activities which created and determined this cultural scene. Unfortunately, missing of original and other documents – written, visual and similar sources, such as oral traditions and public discourse, does not let us to write and discuss more about these phenomena and trends. We hope that some other unknown sources and information will be discovered in the future time, primary and probably in local and foreign archives, libraries and private collections, which would provide better knowledge and understanding of cultural life and its actors in Petrovac in the past.

3. FROM THE MIDDLE OF THE 20TH TO THE BEGINNING OF THE 21ST CENTURY

Cultural life in Petrovac in the past is, as mentioned several times before, not enough researched and not well known. Despite the fact that only parts of several books and only a few articles are directly dedicated to this topic, if we meticulously read it all and consult other pub-

¹⁰¹ Лукетић 2000: 128; Ивановић 2014: 172.

¹⁰² Monograph “Holidays in Frames: A Contribution to Touristic History of Paštrovići” by Mrs. Meila Medigović Stefanović (Belgrade 2013) was visually complemented by documentary exhibition “Holidays in Frames” created by the same author. This project aroused great attention of domestic and foreign public and was presented in Petrovac, Bečići, Budva and Belgrade.

¹⁰³ The “Colony” was name of their accommodation in private house of Tomo and Jela Zenović.

lished and unpublished sources, it would provide us with a considerable (but, of course, not complete) insight to cultural life and its actors in the past times. In this part of chapter I tried to collect and present some of the most important actors of cultural scene which existed and produced in Petrovac and its nearest surroundings (Reževići, Buljarica and other villages) between the middle of the 20th century and the beginning of the 21st century. Of course, it would not be possible to list all the actors of cultural life in Petrovac, so here mentioned were only those more important and more representative which today do not exist as such. The actors from this period of time which exist today and which continued their work making a contemporary cultural scene in this town are presented in detail in the next chapter.

i. The People's University in Budva

In 1960 The People's University¹⁰⁴ was opened in Budva and it was generally oriented towards elementary, general, ideological, political, socio-economic and partly towards professional education of adult people from Budva. The University also organized cultural and entertainment activities, and in Petrovac they also organized foreign language courses and evening schools for adults. During this time an integration of cultural institutions in People's University was conducted: Cinema in Budva, Cinema in Petrovac, Library with Reading Room in Budva, Library with Reading Room in Petrovac, Archaeological Museum in Budva¹⁰⁵. This University does not exist from the middle 1960s.

ii. Cinema and Theatre

First known cinema in Petrovac was opened after the WWII and national liberation. For some times, it was independent, but in 1960 it became part of People's University in Budva. This cinema had an indoor (winter) hall with 140 seats, and an outdoor (summer) garden with 240 seats. "For summer programmes those capacities are not enough, but no others conditions are satisfactory, and there is a need for urgent building new summer scene..."¹⁰⁶ Winter cinema hall was located in the basement of old Primary School and kindergarten building in the middle part of the main street near the coast, just next to the old Municipality building (where Library and Reading Room operated). There was one small improvised wooden scene for amateur theatre plays in that hall. The open cinema at the summer scene was just on the other side of former fa-

¹⁰⁴ Serb. Narodni univerzitet.

¹⁰⁵ Лукевић 1966: 224.

¹⁰⁶ Лукевић 1966: 226.

mous local Hotel “Sutjeska”, in centre of town of Petrovac. This scene was erected in the 1950s and it operated, together with the indoor cinema, until the devastating earthquake in 1966. After the earthquake, a new bigger open scene was built in the backyard of the old Primary School and worked as such till the next earthquake in 1979 which devastated many objects in Petrovac and along the whole Montenegrin coastline. The newest (indoors) cinema and theatre hall was built as part of Memorial House *Crvena komuna*¹⁰⁷ in 1987. One another cinema hall was formed in one other community centre¹⁰⁸ in Petrovac – Community Centre *Brežine* which was the property of Local community¹⁰⁹ of Petrovac. These older cinemas in Petrovac periodically show movies nowadays, more often during summer. Both cinemas (in *Crvena komuna* and *Brežine*) decreased their activities during the 1990s, first the cinema in Community Centre *Brežine* and the cinema in *Crvena komuna* afterwards. For many decades, it was *Zeta film* movies distribution house, which supplied cinemas and organized cinema life in cinemas in Petrovac. Several years ago in Memorial House *Crvena komuna* was opened new and well equipped modern cinema which regularly functions up to day. The other cinema in *Brežine* still does not work and its hall for screenings has recently been dismantled and put out of function completely. From time to time amateur and professional theatre plays in Petrovac were organized in all the scenes mentioned here but from the 1990s up to several years ago, the opportunities to attend a theatre performance in Petrovac were rare. Luckily, the situation is changing for the better side and today there are periodically some small movie and theatre festivals which perform in this hall mostly during summer time. Most of the theatre festivals are for children, but periodically plays some serious drama play. Film festivals are very rare, even the capacities exist.

iii. The Association Odbor za sakupljanje istorijske građe o Paštrovićima

The Association *Odbor za sakupljanje istorijske građe o Paštrovićima*¹¹⁰ was established in September 1997 by several local respectable, enthusiastic and elder residents of Petrovac.¹¹¹ Despite the fact it was founded aiming to present “researcher’s archive of Paštrovići’s modern

¹⁰⁷ Serb. Spomen dom.

¹⁰⁸ Serb. Društveni dom.

¹⁰⁹ Serb. Mjesna zajednica Petrovac. The Local Community of Petrovac was governing with all the cultural and community centres and its buildings in this town till the 1990’s.

¹¹⁰ Engl. The Committee for Collection of Historical Material about Paštrovići. This association and association Bankada (which will be more said further) have not been registered as NGO.

¹¹¹ See: Греговић 2015: 138–143.

history in the 20th century, the Committee dynamically expanded its main objectives and spheres of practicing.¹¹² Their first activity in September 1997 was organizing a Consultative meeting of historians, cultural, scientific and other public workers from Petrovac and other towns where they agreed on their programmes in general. Next ten years (until 2006) this association collaborated with experts gathering cultural and historical information about the region of Paštrovići so they published 11 books of which several are priceless sources for every scientific research of this phenomenon at present. Also, their activities were focused in scientific conferences (4) and creation of the first web site about Paštrovići – www.pastrovici.net (which, unfortunately, does not operate several last years). This association cooperated with some local and national organisations which several times were books' co-publishers. As mentioned, the Association spontaneously decreased their activities, mostly because the key person passed away, older citizens of Petrovac, and it finally stopped operating in 2006. Part of their rich archive still exists in Memorial House Crvena komuna, where they organized their meetings and most of the activities for years. It would be interesting and scientifically very reasonable to use and research its inheritance in recent future. Equally important would be re-establishing this association and modernizing its activities according to contemporary circumstances, because such NGO would even today have many different projects in order to record, research and present history, culture and tradition of Paštrovići area.

iv. The Association Bankada – Zbor Paštrovića

The Association *Banakda – Zbor Paštrovića*¹¹³ was formed at the end of the 1990s in Petrovac aiming to explore local tradition and history of Paštrovići region. A similar organization was established during the third quarter of the last century, but, unfortunately it did not have a long “life”. Similar as the association *Odbor za sakupljanje istorijske građe o Paštrovićima*, *Bankada* had different organizational and publishing programmes, which were created by its members – older and middle age people from Paštrovići region. During their existence of *Bankada*, it published two books and journal *Baština*¹¹⁴ which issued periodically. Their office used to be located in Memorial House *Crvena komuna* where a small library and a part of their archive is still being kept. They tried to re-establish traditional meetings of Paštrovići in Drobni pijesak beach near

¹¹² Грегловић 2015: 138.

¹¹³ Engl. Bankada – Assembly of Paštrovići.

¹¹⁴ Engl. Heritage.

Petrovac, where, according to local traditions, *Bankada*¹¹⁵ met every year and they chose new head members. Their activities spontaneously stopped after several years and today they do not exist, but their activities should be continued in order to keep and present local cultural specifics.

v. Amateur and other non formal associations

Many cultural amateur and other non formal associations existed in Petrovac during the second half of the 20th century, but also even before. Despite the lack of detailed and precise information about its activities their work was presumably mostly oriented towards occasional cultural programs which, from time to time and depending on its leader, were organized and later vanished. These programmes were mostly created for children, but also for adults. Some of the most common activities were folklore concerts, theatre plays, recitals, choir performances, etc. Their leaders were mainly well-educated locals, quite often primary school teachers in Petrovac and surrounding villages, but also other individuals (usually) from Petrovac who also organized some of the activities. Those amateur associations worked or under the auspices of local schools, either separately or as a part of some cultural centre (e.g. Folklore Society *Stjepan Mitrov Ljubiša* from Petrovac during the 1970s was part of Cultural Centre *Budva* as all other cultural organisations/institutions). Some of the people who gathered and taught other people, organized and created programmes were teachers who are no longer among the living. They were public and cultural workers Niko L. Perazić and Uroš Zenović, teachers: Vojislav N. Perazić, Milorad Perazić, Marica Begović, Zagorka Zaga Radulović, Aleksandar Čobrenović, Nada Đedović, musician and composer Branko Zenović. Today there are several older and younger teachers from Petrovac Primary School who, guided by the same desire, are trying to involve and to teach children different cultural practices and to improve the quality of cultural scene of Petrovac. Today, such amateur activities still exist but their diversity and activities are partially reduced.

vi. Individuals (Artists and cultural workers)

In the past, there were not so many artists and workers in culture who lived and created in Petrovac. Although their origin may belong to this area, most of them found their artistic and professional realization in some other bigger places in Former Yugoslavia or even abroad, with

¹¹⁵ During the centuries, from 15th to 19th (some sources refer to the beginning of 20th century) in region of Paštrovići, juridical system was control by traditional system of self governing calling *Bankada*. This legal body had its members (judges, nobles, dukes etc) and their decision was fully respected and was recognized by the Republic of Venice under which *Bankada* developed and existed in its full form. See: Суђић 2014.

periodical returns to homeland for short period of time and rare artistic presentations of their work. Some of them, however, returned to Petrovac shortly after their studies and started their artistic careers here in this small town and a closed, traditional environment. Fully conscious of possible incompleteness and omissions, here are mentioned only some of them who were and still are the rare artists who created in Petrovac.

Niko L. Perazić was one of the most important local public and cultural workers during the first half of the 20th century. He was born in 1885 in Reževići, a village near Petrovac, where he attended local primary school. He was a self taught person who read a lot and was well informed. A big library which he possessed was destroyed and burned by Italian fascists during national rebellion in 1941. Apart from several years abroad, Niko Perazić worked all his life in Petrovac and was dedicated to its welfare and development. “He was the most important actors in the sphere of culture, education, sport, tourism, utility services, improving of agriculture etc. For many years he was secretary of Municipality of Petrovac. In 1926 he initiated foundation of Touristic Society ‘Primorje’, The Sokol society and Society of Sobriety (...) More than fifty years he was in governing body of Serbian Reading Room in Petrovac, founded in 1890, very important cultural and educational institution in development of this place.”¹¹⁶ He was also a chronicler of Petrovac – he wrote several chronicles describing town’s history, important local persons from the 19th and the 20th century, and general situation in Petrovac during WWII. Niko L. Perazić died in the late 1950s.

Above mentioned self-taught musician and photographer Milorad Perazić was born in Petrovac in 1907 and very early took part in cultural scene of Petrovac. Between the two World Wars he formed The Orchestra of *Primorje* Society for Prosperity and Embellishment of Petrovac and its Environment. He was the head and Kapellmeister of the Orchestra, he gathered, organized and taught music and playing the instruments to younger and adult locals. He was playing tamburitza, guitar, so called “Hawaii guitar”, etc. His two compositions dedicated to Petrovac and Budva from the middle of the 20th century are among the most beautiful songs written and dedicated to these towns ever (*Pjesma Petrovcu* and *Pjesma Budvi*).¹¹⁷ After WWII, Milorad Perazić moved to Budva, where he became a teacher in Primary school and he worked there for many years. He was one of the first photographers in this region (between two World Wars)

¹¹⁶ Лукевић 2000: 160 – 161.

¹¹⁷ Igor Zenović, local teacher of guitar and piano, last year of Round table dedicated to musical traditions of Paštrovići, spoke inspiredly talked about Milorad Perazić, its personality and creative work. Butua. *Petrovac – Paštrovske muzičke teme*. <http://butua.com/izvjestaji-reportaze/petrovac-pastrovske-muzicke-teme/> (accessed Aug 21, 2015).

and his numerous photographs with motives of Budva and Petrovac represent author's artistic skills and competencies in these creative forms of expression. Perazić died in 1972 in Budva.

Branko Zenović was a composer and conductor, born in Krstac in Reževići village near Petrovac in 1935. He studied music at the Music Academy in Belgrade. From 1963 he was constantly working in Radio *Montenegro* in Titograd (the former name of Podgorica), carrying out numerous duties and tasks: from assistant to the chief editor of the Music program, acting director of the OOUR Orchestra to the chief music producer of Radio. He was a consultant editor in chief of Radio Montenegro. He was the first in Montenegro to be professionally engaged in writing arrangements and composing classical music. The best-known tunes are: "Izgubljeni koraci"¹¹⁸ (Belgrade, 1966) and "Moma Primorkinja"¹¹⁹ (Opatija 1974). He formed and lead the first Jazz ("Dixieland") ensemble in Montenegro in 1967 as music arranger and pianist. As conductor of the Symphony Orchestra of Radio Television Titograd and mixed choir "Stanko Dragojević" in Titograd he got a large number of recording and public concerts, in which prominent domestic and foreign artists – soloists participated. He performed here and abroad, and among the many memberships, he was the President of the Association of Musical Artists of Montenegro. Zenović died in 2005.¹²⁰

Next to Niko L. Perazić, Milorad Perazić and Branko Zenović, who were probably the most famous and well known to the wide audiences, there were also other people who are not alive today but who were involved in Petrovac cultural scene during the second half of the 20th century. One of their representatives was Zagorka Zaga Radulović, music teacher, but there were also other teachers who, due to their profession, were rather involved in creation and organization of public cultural events, mostly with children (recitals, folklore, concerts, theatre plays, different amateur artistic workshops and other activities...). For decades she has been working in Petrovac Primary School, teaching children music and organizing for them many cultural and artistic programmes and music competitions. She was loved and respected among the students, their parents and the other citizens. She died about 10 years ago, but the memory of her is still alive among the locals.¹²¹ Other teachers from Primary school have also been, for decades, the main carriers and creators of cultural life in this town.

¹¹⁸ Engl. The Lost Steps.

¹¹⁹ Engl. The Girl From the Coast.

¹²⁰ Butua. *Petrovac: Održano muzičko veče posvećeno crnogorskom kompozitoru Branku Zenoviću*. <http://butua.com/izvjestaji-reportaze/petrovac-odrzano-muzicko-vece-posveceno-crnogorskom-kompozitoru-branku-zenovicu/> (accessed Aug 21, 2015).

¹²¹ See: Franović 2006: 17; Светионик 2002: 8.

X CONTEMPORARY CULTURAL SCENE ACTORS IN PETROVAC IN THE NARROW SENSE

Actors of cultural scene in Petrovac in a narrow sense of the word are those actors which nowadays exist and function in this place, including departments of public institutions, non-governmental organisations, artistic educational institutions and individuals. It is important to mention that some of those actors, founded during the 1990s or the early 2000s, actually formed during big political and social changes: the collapse of Former Yugoslavia, the last Civil war, post-war context and later period of transition (e.g. some public cultural institutions and cultural centres, non-governmental and other organisations, educational institutions). In this context present cultural scene in Petrovac and other actors should be observed, because the inheritance of those movements can be still testified and practiced, naturally, adapted to the present circumstances. In this chapter I will present those actors focusing on their historical side, location, capacities, program, but also on potentials and good practices, as well as their problems, suggesting some of the possible ideas and directions for improvement.

1. BRANCHES OF PUBLIC INSTITUTIONS

“The basis of the institutional system in the municipalities of Montenegro consists of polyvalent cultural centres – complex public institutions in their work combine many cultural activities (library, museum, gallery, theatre, publishing, cultural and artistic activities amateur, film screenings, etc.). Although this model may have its advantages (coordination planning in various fields of culture, unified administrative services) on the case of ambitious cultural institutions can have a restrictive role.”¹²² In this context should be observed, analysed and understood all cultural public institutions which exist in Montenegro, and especially those in Petrovac and Budva in which I am interested in now.

In several next pages I will be focused on departments of public institutions from Budva which exist and work in Petrovac for decades: Library *Stefan Mitrov Ljubiša*, Memorial House *Crvena komuna* and Memorial House *Reževići*. The second and the third became part of public institution from Budva in 2013, although for decades they have been independent public institu-

¹²² *Prilozi za program razvoja opštine Tivat 2013–2017*, 2013: 77.

tions while the Library has been part of cultural institutions from Budva. These three branches are the most representative and best-known in the local community and beyond, especially Memorial House *Crvena komuna* which is located in the very centre of town, at the place where cultural activities have been organized for decades.

i. Library Stefan Mitrov Ljubiša

As mentioned above, the first Reading Room in Petrovac was founded in 1890 and, together with the Library, it functioned for decades. After WWII in Petrovac re-opened Library and Reading Room but, because of the War, considerably impoverished than before. During this period Library in Petrovac (named “Stefan Mitrov Ljubiša” after famous local politician and writer from the 19th century) was re-establishing. In 1965 this library had around 2500 books, Reading Room with 26 seats and 95 members.¹²³ Between 1967 and 1972 Libraries in Petrovac and Budva were part of the “Centre for Cultural and Artistic Activities”, and both of these libraries in 1972 had 8231 books.¹²⁴ Between 1972 and 1979 they were sections of “Cultural Centre Budva” and in catastrophic earthquake in April 1979 the Library in Petrovac was especially damaged, the building was ruined as well as the books.¹²⁵ In 1987 in the same place where the old building existed a new building was erected which is still used for cultural purposes. In 1992 Public Institution Memorial House *Crvena komuna* was established in Petrovac Library, Gallery, Museum and Cinema were (and still are) located. In 2004 Petrovac’s Library owned 12.889.¹²⁶ The employee who worked here for many years from the beginning of the 1970s till several years ago was Mrs. Ljiljana Četković, but, besides maintaining and regular work of this institution, not many other activities were conducted. Before 1979 Library with Reading Room was located in one bigger room in the basement, and after Earthquake the Reading Room ceased to exist, which is one of the Library’s biggest problems up to date, together with limited space. According to the new Law about library activities, all the libraries in one municipality (in our case the Municipality of Budva) have to be part of one bigger united cultural institution – Public Institution *National Library of Budva*.¹²⁷ It is interesting that before this final change, Petrovac’s Library has never been administratively part of former Public Institution Memorial House *Crvena komuna*, but of former Public Institution *Museums, Gallery and Library* of Budva.

¹²³ Лукевић 1966: 224.

¹²⁴ Studija 2015: 159.

¹²⁵ Studija 2015: 159.

¹²⁶ Studija 2015: 159.

¹²⁷ Studija 2015: 159.

The biggest strength of this Library lies in its long tradition, excellent location and solid quantity of books collected. The good thing is that many locals are using this Library, mostly children and youth, but some elder tourists as well who mostly come from Serbia and stay for longer time. It has been already mentioned that some of its most serious problems are the representativeness of the Library – small, stuffy, cluttered room (42m²) and obvious lack of space for all the books which are kept there. Due to this fact, many books cannot be given for use because they are stored in boxes in Library's depot, but also some books are because of many different unpleasant factors pretty much damaged and need urgently proper conservation or restoration. Also the obvious long-standing problem is non-existence of the reading room where the customers can sit (literally, there are no chairs and not to tell that there is no any worktable). Because of this, there is no possibility to examine and read books in the Library, or to do research, organize some events, courses, workshops etc. However, the problem with not having cultural programmes might be solved by periodical organization of some events (book presentations, authors and publishers promotions, literary evenings, public reading, open discussions about books, workshops with children and adults...) in some nearby spaces, to begin with, under the roof of Memorial House *Crvena komuna*. More precisely, it could be organized, for example, in Museum Room which mostly serves for similar purposes, or in one of three galleries or in cinema hall. So, here is lacking the initiative and wish to “shake” and “wake up” the space situation, because in Library in Budva during a year a lot of cultural programmes are organized. There is also no proper technical equipment, no internet and no ventilation and air condition system which is important both for everyday stay and work conditions, as well as for protection of the books from external conditions, especially from the closeness of the sea, often rain during autumn and winter, bright sun during summer time and other changes of climate. While the rain and strong windy periods, old and poor wooden windows are not strong enough to protect the library from the humidity and wind blowing through the windows. Not to speak about the fact that in the Library three employees with secondary school degree work without proper formal education in domain of librarianship, information sciences or culture at all. Not only due to this circumstance which is reflected in every domain of Library's work, but also regarding the lack of interest from the authorities, in Library in Budva and Petrovac have no strategic planning document and no vision, mission and goals. Also, there is no website¹²⁸ nor modern data base and network with information about books, for example COBISS system. Instead they use a

¹²⁸ It is good that Library recently started using social network Facebook for its promotion, but Petrovac Library is not mentioned (nor by one photography big photo album).

very old computer and some complicated outdated software which nor efficiently nor quickly provides valid information about the titles and other relevant data. It is important to mention that this Library is completely inappropriate for usage by people with disabilities, not only because is located on the high first floor which requires passing many stairs, but also because it does not possess any special equipment or books adapted to sand-blind or blind persons. It is both sad and shame that the oldest cultural institution in town functions in such inadequate conditions. Probably some of the possible solutions for solving the problem of storing and exposure of books, as well as for creating a reading room, will be now mentioned. First, to convert one of the smaller rooms of *Crvena komuna* into a reading room, properly equipped with all the necessary stuff. Unfortunately, Memorial House *Crvena komuna* already has problems of lacking the space for its too many employees (mostly without proper education and employed thanks to political line), so this probably could not be realized. Maybe this could be reached in some foreseeable future if/when Petrovac becomes independent municipality and when the importance of existence of the department of Municipality of Budva in Petrovac (so called Local Office)¹²⁹ which is located in one smaller room of Memorial House *Crvena komuna* premisses. The other solution would be providing a new space in some other building in Petrovac, for example in Community centre *Brežine*. Such choice would require significant financial outlay for arranging and equipping those abandoned and partly devastated spaces. This building is also a good solution because it is easier to equip with furniture due to the fact that unused space is located in the basement. The nearby kindergarten and Primary School “Mirko Srzentić” (in which Primary Music School is located) is another positive circumstance which encourages the idea of possible partial movement of the Library to this building, for example children and school literature. Also, scientific and periodic literature can also be relocated here, because it is such literature which cannot be taken out of the Library and because of that it is important to provide proper reading conditions. Likewise, in this department the computers and other technical equipment can be placed, bases of CDs, DVDs and other mechanic data which require special treatment. Some of the possible laws of this solution are not very attractive and frequent location (even it is only 5–6 minute walk far away from *Crvena komuna*) and possible experience that the oldest cultural institution in town

¹²⁹ Serb. Mjesna kancelarija. On the very location of contemporary Memorial House *Crvena komuna* for more than 100 years exists a building which had in its basement Reading Room and Library and on its first floor administration office for former municipality Petrovac and later Local Office (mjesna kancelarija). Such tradition of existence of local administration in this very place is longer than one century and its removing would not be benevolently accepted by local citizens. But if Petrovac became municipality again, the importance of local office will not exist anymore and new bigger space would have to be provided for whole municipality service.

is partly moved from its traditional and “natural” place. The third solution would be finding a completely different, but more central location and make this department there, but from current perspective it seems the least achievable of all.

ii. Memorial House Crvena komuna

Memorial House *Crvena komuna* (engl: The Red Commune) from its establishing in 1987 was and still is the synonym for cultural life in Petrovac. As above mentioned, the modern edifice for this institution was erected after the catastrophic earthquake 1979 on the place of old Petrovac Municipality building. The location of the building is very attractive – positioned in the middle of main pedestrian zone near the sea. The architect who projected the building in “real Mediterranean and Paštrovići style”¹³⁰ was Slobodan Bobo Slovičić, reputable artist and architect from Budva. He was planning the building with a purpose to make “space for realization of comprehensive cultural activities”¹³¹ and it is expertly composed from variety of different segments: two galleries (42m² each) in the basement, library on the first floor (42 m²), museum room with one additional gallery (together 100m²), big cinema with large foyer, several offices and commercial premises. Also, in the basement, near the Gallery is a space for a cafe bar or a restaurant. In front of the building there is a small open amphitheatre for different programmes. All in all the building is suitable for various cultural and public events: music concerts in museum room with piano, multimedia and visual exhibitions, cinema and theatre plays and other artistic activities.

Every year this institution realizes many different programmes in all these fields. “Every year the work of this institution is based on diversity cultural offer. The aim of cultural activities organized during the whole year is especially nurturing of fine arts and music culture, as well as education and awakening interest of citizens and visitors of Petrovac”¹³². In the Museum room there is a permanent exhibition devoted to communist and socialist past of Petrovac, especially about the First Communist Commune of the Adriatic, and it consists of copies of photographs, documents and articles from newspapers. The Gallery possesses three collections of artworks (mostly paintings and sculptures, all together around 214). These collections are: 1) Homeland artists, 2) Montenegrin artists and 3) Foreign artists.

Every year this Memorial House cooperates with Primary School in Petrovac and Primary School for Music Education – Branch in Petrovac organizing cultural performances, theatre plays

¹³⁰ Павловић 2014: 154.

¹³¹ Павловић 2014: 154.

¹³² Documentation of Memorial House *Crvena komuna*.

and concerts for the youngest members of town of Petrovac. Especially during summer time many cultural activities are organized here and among the most famous and visited are Children Theatre Festival *Pozorišni val* and Summer Cinema program, both organized with support of Tourism organization of Budva and other donors. Also, fine artist programs are numerous and well attended by the public.

The administrative beginnings of work of this institution in 1987 overlapped with the Day of Liberty of Petrovac in WWS – the 23rd of November. The very name – *Crvena komuna* is directly inheriting and recalling the communist and socialist traditions, which as we have seen, was pretty strong in Petrovac. From that very day, by Decision of Municipality of Budva, instead of the old Library and Reading Room, this institution became part of unique “Cultural centre” in Budva. As independent institution it works from May 30, 1992 as Public Institution Memorial House *Crvena komuna*¹³³ Petrovac, being a cultural centre of the town. Its commitment to different cultural and artistic activities was rewarded in 1995 with The November Award¹³⁴. From August 8, 2013, in accordance to Municipality of Budva’s Decision of Foundation PI Museums and Galleries of Budva, Memorial House *Crvena komuna* in Petrovac became part of this public institution¹³⁵, and such status is still up to day. The most responsible for these successes and benefits, as well as for making *Crvena komuna* the biggest and most important cultural centre of this town was Mrs. Branka Pavlović, huge enthusiast, creative person and excellent manager, former director of this institution (1987–2003). Due to political changes in the local municipal government in 2003, she was removed from this function and on her place was brought other director Mr. Dragan Mijač - Brile, a sculptor, while in 2009 director became Mr. Niko Perazić who remained on this position until 2013. Among the many locals and other people is still present the perception that this cultural institution had its best programmes and “golden age” before 2003.

¹³³ Documentation of Memorial House *Crvena komuna* was provided by curiosity of Niko Perazić, Head of this institution.

¹³⁴ *The November Award* (Serb. *Novembarska nagrada*) is the highest recognition which Municipality of Budva traditionally awards. See: Павловић 2014: 155.

¹³⁵ Odluka o osnivanju JU Muzeji i galerije Budve (Budva, 08.08.2013); Elaborat o opravdanosti osnivanja JU Muzeji i galerije Budve, kao samostalne javne ustanove 2013: 13–16. Allegedly, in that very time in *Crvena komuna* does not exist one formally educated curator which existence will enable independent status of this cultural institution. Because of its not existing in that moment, reportedly due to some normative requires, the complete reorganization of cultural institutions happened. In case of Reževići Memorial House, there anyway did not work sufficient number of officially educated professional, so it would be anyhow merged to public institution in Budva.

From its foundation, this institution is funded from the Budget of Municipality of Budva, and it is a pity that it does not use other funds and other benefits from some state or foreign sources and competitions/contests. These possibilities, unfortunately, are not enough used neither by other local cultural institutions, NGOs or individuals. Crvena komuna also does not have developed management and marketing plans, with outdated and improperly maintained web site, without important information.¹³⁶ On this place I will not discuss much more about good and bad things of this memorial house, because the last chapters will be dedicated to it with precisely suggested sketches of strategy for its possible future development.

iii. Memorial House Reževići

By Decision of Municipality of Budva's local Assembly from the 27th of December 1996, the building of old primary school in Reževići (from 1856) was transformed into Public Institution Memorial House *Reževići*.¹³⁷ As such it functioned until 2013 when it suffered the same fate as former Public Institution Memorial House *Crvena komuna* and became part of bigger cultural Public Institution *Museums and Galleries of Budva*. From its opening until several years ago when their programmes suddenly stopped, this house of culture was one of the best organized centres with rich and various activities. In the book published on the occasion of the Jubilee *1856–2006: 150 godina od osnivanja škole: 10 godina rada JU Spomen dom "Reževići"*¹³⁸ (Reževići, 2006) there are pedantically listed all the activities realized in the first 10 years of functioning, from 1997 till 2016.¹³⁹ This list is fairly long with the variety of different programmes and projects: scientific conferences, book promotions, music concerts, author's evenings, theatre performance, fashion shows inspired with traditional women costume from this area etc. Permanent exhibition in *Memorial House Reževići* is a collection of authentic furniture and male and female costumes from Paštrovići area, as well as replicas of these traditional clothes. In gallery basement an exposition "Votive gifts from Paštrovići"¹⁴⁰ is exhibited in August 2013 and these are gifts from local Paštrovići people to nearby Monastery of Reževići. One of the most famous projects of this institution was big theatre show on *Castello* fort and port in Petrovac in summer 2007. The very

¹³⁶ www.crvenakomuna.webs.com

¹³⁷ Franović (ur.) 2006: 22.

¹³⁸ Engl. 1856–2006: 150 Years of Foundation of the School: 10 Years of Working of PI Memorial House "Reževići".

¹³⁹ Franović (ur.) 2006: 23–35.

¹⁴⁰ Serb. Zavjetni darovi Paštrovića.

famous and well attended was “Fešta od smokava”¹⁴¹ held in the wide courtyard of Memorial House Reževići for six years (the last was organized in 2013). This festival offered traditional and modern figs delicacies and it was rather well attended both from locals and tourists.

This Memorial House was, for years, one of the most favourite cultural meeting places, among other benefits, because of its location on the country side, near the Monastery Reževići, and near the main road (Petrovac–Budva) with improvised but sufficient parking spaces, partly surrounded by pines, olive trees, rich flowers and other plants. Also, big and spacious courtyard paved by stone, as well as whole building (basement and one floor) with terrace on the first floor, provided visitors rural and traditional home atmosphere like in the old houses in this region of Paštrovići. Some other advantages of this institution, next to the good external and exterior environment, are also large and sufficiently big exhibition spaces (one in basement and two on the first floor), as well as rich collections of ethnographic, artistic and other exhibition material, together with archive and a big library. The permanent exhibitions are expertly designed and equipped with necessary stuff. Big worktables exist in the Library and a sufficient number of chairs which is enough for many different activities which used to be organized here for years. The most responsible for its progressive trends and projects was long-standing very creative and productive director and project manager Mrs. Olivera Franović from 1966 until 2013 when this institution became part of newly established Public Institution *Museums and Galleries of Budva*, and she was removed from this function.

Not necessarily because of these circumstances, but also because of some other factors, this Memorial House from 2013 up to day organized only two events (both during summer 2013) while Franović was still director. Such obvious discontinuity with previous very active and productive periods of functioning followed with recent series of unfortunate events in the context of this institution¹⁴², certainly made negative publicity and degraded its image among the audience, certainly made negative publicity and degraded its image among the audience. Here I will present some other lacks of this institution like not existing the inner cultural policy about its development, no defined mission, vision and goals, nor good website¹⁴³ or profile on

¹⁴¹ Engl. The Fig Fest.

¹⁴² Vijesti Online. *Direktorica htjela da zapali Spomen dom Reževići*. <http://www.vijesti.me/vijesti/bivsa-direktorica-htjela-da-zapali-spomen-dom-rezevici-830437> (accessed on Aug 15, 2015); Vijesti Online. *Franović: Nijesam palila Spomen dom Reževići, to je performans*. <http://www.vijesti.me/vijesti/franovic-nijesam-palila-spomen-dom-rezevici-to-je-performans-830655> (accessed on Aug 15, 2015).

¹⁴³ The existing web portal ww.spomendomrezevici.webs.com is non informative, consist wrong data and for a while out of date.

social networks. For example, no formally educated professional in domain of art and culture ever worked in this institution (!), even his/her contribution would expectedly be significant. In the Statute of this institution stands that it collects archaeological material which is not true and has never been done before; such an oversight should be changed, especially now when this memorial house became ethnographic museum. Further, even up to day the permanent exhibitions changed several times it could be partially updated and enriched with new collections. Also, one of the architectural barriers is no possibility for people with physical disabilities to climb to the first floor (because of the narrow and steep stairs). Financial problems are always presented but all the public institutions are financed from the Municipality budget which provides (maybe not much but still) secure flows of money. Unfortunately, this institution, like many other similar, beside using the municipal and (sometimes) national budget, did not use the other possible ways of fundraising, such as European and other projects. Also, no practices of collaboration on bigger projects with national and international projects have ever been conducted.

In the case that this institution wants to improve its public image in the foreseeable future and to consent its lost audience once again, as soon as possible it has to develop new projects and partially change its cultural offer and business direction. This may be followed with new strategic marketing and management plan aiming both to connect current situation with the previous one, but also to present something new, very interesting and not seen before which would be attractive for the former audience, and also for those who have never before visited this cultural institution. Such approach may not be easy, but in the long run it will provide benefits.

2. NON GOVERNMENTAL ORGANISATIONS

It is interesting that all the NGOs in domain of art and culture which nowadays function in Petrovac and its nearby surroundings are actually registered in nearby Buljarica village where their directors live. Unfortunately, none of them has proper working space, as will be mentioned in text below, and all of them are located in private houses of their directors, in improvised and inappropriate spaces.

At this moment, there are three NGOs involved in culture in Petrovac and its surroundings and they will be presented in general here, with their programs, positive practices and problems, Beside below mentioned NGOs which primary activities are focused on artistic, cultural and scientific expressions, there are also three more local nongovernmental organisations which are registered and exist here, but their work is oriented to some other programmes: ecology, hunting and hospitality.

i. NGO Za druga

The NGO *Za druga*¹⁴⁴ is one of the oldest in the town of Petrovac and its surroundings founded in 2000. Its director is Mr. Đorđe V. Gregović, writer and activist from Buljarica village. The aim of this organization is to realize the projects of multidisciplinary nature, international projects in culture and arts (site-specific, residencies, performances and colonies), networking of independent associations and authors through projects and to promote traditional and non-material cultural heritage through modern media and artistic expression. Their projects were also oriented both on traditional and contemporary expressions in the field of architecture, urbanism, cultural manifestations, artistic performances, video installations, colonies of writers etc. Some of the most interesting and bigger projects of this NGO were: “Urbanizmo” – a two-day workshop studying the phenomenon of techno-culture (Petrovac, 2000), “Petrovac’s Night” and “Paštrovska Night” – renewal of traditional town feast (Petrovac 2003/2004), “Place Under the Sun” – production and preparation of the 20-minute documentary movie about Petrovac (in cooperation with TV Budva, 2006), “Krstac – review, reconstruction, revival” – a site-specific environmental international project with a plan to revive old rural area (project was implemented in cooperation with the Academy of Applied Arts in Belgrade, Reževići/Petrovac 2003), “Krstac II” – the second part of the ambient project (with the participation of graduate students and students from 6 European countries + environmental performance “Skočiđevojka” inspired on local legend, with the participation of 24 artists and authors from European countries (Reževići, 2004), “Fusion” – a networking project of artists from Montenegro and the region (Petrovac, 2004) + international project/performance, “La Vita” (Reževići), supported by the Swiss Cultural Program Pro Helvetia (Petrovac, 2005), “The Prophets of the Alphabet: Cyril and Methodius, the study of visual iconography of Cyrillic letters” – an international partnership project with the Art Association MAMAPAPA from Prague, project sponsored by the ECF and has been implemented in 8 countries of Central and Southern Europe (Petrovac/Budva/Scadar Lake, 2007/2008), “Full House” – a project of mobile residences, in partnership with organisations ZMUC from Belgrade and Zeta Centre in Tirana (Reževići, Budva, 2013), “Moving literary colony – house of Bosnić family” – a residential program for 10 writers from ex-YU countries on the subject “taboo in transition” (Reževići, 2014). The objective problems of these NGO are, as said by its director, “associated with permanent sources of financing projects, but the subjective problems are insufficient/periodic inclusion of authors from the system and the surrounding municipalities.”¹⁴⁵

¹⁴⁴ Engl. For the Friend.

¹⁴⁵ All the information provided by director of NGO, Đorđe Gregović.

Among the positive characteristics of this NGO are varied and dynamic programs which involve young artists and creators who support informal and different approaches to culture and cultural heritage which is in the focus of the director's interest. National and international co-operation are also benefits that, unfortunately, are not among the most common practice among local cultural institutions and organisations. Some of the flaws are (likewise in the other NGOs) non-existence of the proper working space, always present financial problems, a small team which is usually consisted only of NGOs director, rarely organized activities (mostly once per year, but sometimes with several years long pause between projects). Although this NGO does not have a specific visual identity and a recognizable logo, the positive thing is it's presence on the Internet (www.sites.google.com/site/nvozadruga/) and on social networks – page on Facebook. One external threat for its program and activities is reflected in much more conservative than alternative taste of local audience and donors which do not always understand the new possibilities, usages and “reading” of some traditional concepts. The good thing is that younger generations are more “flexible” and adaptive to cultural offer which is rather different than the mainstream one.

ii. NGO Buljarica Art

This NGO is also from village of Buljarica, and its director is local sculptor and painter Mr. Dragan Mijač - Brile, professor of fine art education in Petrovac Primary School. This NGO is also among the older ones in this place (maybe the oldest), founded in 1997 and its main and almost only activity is to organize artistic colonies during summer in Buljarica village. Periodical artistic colony “Buljarica Art” is the main project of this NGO (from 1997), which is realised in cooperation with the Municipality of Budva, the main sponsor the colonies. Every year, the colony brings together artists from the twin cities of Budva Municipality (some of the countries: Serbia, Croatia, Slovenia, Bosnia and Herzegovina, Macedonia, Check Republic...). “Buljarica Art” is one of the oldest art colonies in Montenegro. The colony usually lasts ten days, after which is organized a group artistic exhibition at the gallery “Marko K. Gregović” in Memorial House *Crvena komuna* in Petrovac. During summer 2015, this NGO realised the 19th artistic colony “Buljarica Art” and exhibition which followed it.¹⁴⁶

The oldest NGO in Petrovac is the only organizer of artistic colony in this town with long-standing tradition. During this annual 10-day-colony, our small town and its surrounding

¹⁴⁶ Information provided from this link. <http://www.rtvbudva.me/vijesti/19-medunarodna-likovna-koloni-ja-buljarica-art-2015/8453> (accessed on Aug 24, 2015).

have a really rare opportunity to gather so many artists in one place. Except the very colony and their creative production, the presence of such respected and well known artists may be also “used” for variety of other activities: public discussions, presentations, workshops, exhibition curations and other small range creative projects.

Exactly like the others, NGO Buljarica Art does not possess the adequate space for work. Also, what is recognized as negative characteristic is the non-presence of this NGO and its work on the Internet – no website and no profiles on social networks. These lacks additionally reduce the visibility of NGO among the potential audience and associates. Also, its activities are mostly oriented towards the artistic colony which is realized during the summer, and no more. Probably, the problem with the lack of regular programs lies in the fact that there is only one person who works in this organization – its director. Unfortunately, this organization still has not made its representative visual identity and gained recognition from wider audiences (connected only with artistic colony and nothing more).

iii. NGO Paštrovsko istorijsko društvo

The NGO *Paštrovsko istorijsko društvo*¹⁴⁷ is the newest NGO in our town (registered at the beginning of 2014) and its president is Mr. Stevo Davidović, economist. This NGO is mostly fostering on cultural and historical heritage from Paštrovici and Budva, its collection and research. Also, collecting and publishing historical documents from Paštrovići and Budva (primarily Paštrovići related documents), promotion of the principles of sustainable development, in particular support the protection of living space and environment, ecology, traditional architecture, etc, promotion of traditional cuisine of this region, promotion and giving full support to the reconstruction and development of olive growing and culture use olive oil and participation in public life Municipality of Budva and Montenegro.¹⁴⁸ Due to the fact that this non-governmental organization is still very young, no major activities were conducted so far. In particular, their problems are the lack of free time of NGO’s holders to devote to its programmes, then insufficient funding and permanent premises for NGO and similar.¹⁴⁹

This NGO was created more than one year ago with noble motives to preserve and protect local traditional cultural heritage in the era of globalization and the trends of forgetting some old traditional values. The main problem with its functioning is, as its director below mentioned – not

¹⁴⁷ Engl. Paštrovići Historical Society.

¹⁴⁸ Statut 2014: 3.

¹⁴⁹ Information provided thanks to curiosity of president Davidović (28th of August 2015).

having enough time for work by its director, but I would add the lack of general interest in such kind of activities from other people. Also, it should be mentioned that this NGO was not formed by formally educated professionals in domain of history and culture but economy which can be also useful in creative industries. Next to the lack of associates and projects, it is significant to mention the lack of work space and the lack of logo and visual identity. Also, many local people did not still learn about its existence, because there were no projects which were realized during its one and half year of existence. As soon as it starts making and developing projects (alone or with other organisations, institutions or individuals) as soon it will be known and recognized by the local and wide audiences and potential associates. This NGO still does not have its website or profiles on social networks, and this is something that should be changed in the future. One of the potentials of this NGO lies in the fact that today cultural and scientific centres which that constantly and continuously deal with local, Paštrovići history, culture and tradition do not exist. There is only NGO “Drobni pijesak” from Belgrade which periodically realise its programmes in Petrovac, and newly established NGO Paštrovski almanah (registered in nearby Bečići village) which aims to issue the publication “Paštrovski almanah” on annual basis as well as the other publications and organization of some events related to Paštrovići tradition and culture.

3. EDUCATIONAL INSTITUTION

There are three educational institutions in nowadays Petrovac na Moru: Kindergarten “Ljubica Jovanović - Maše” (branch of Public Preschool Institution “Ljubica Jovanović - Maše” from Budva), Public Institution Primary School *Mirko Srzentić* and Public Institution Primary Music School Budva – Branch in Petrovac. Around ten year ago, for a very short period of several years in Petrovac existed a University engaged in tourism and hospitality (branch of *Algonquin College* from Canada). Despite it, in this part of thesis I was focused on the Primary Music School which is deeply connected with Petrovac artistic and cultural life.

i. Public Institution Primary Music School in Budva – Branch in Petrovac

Public Institution Lower Music School in Budva was founded several decades ago, but its Department in Petrovac was opened in 1995. School uses and functions in a space provided by Primary School *Mirko Srzentić* in Petrovac. Unfortunately, there are many problems with functioning of this School and first of all it is not representative but improvised working space. Also, there is a notable lack in music instruments, the instruments used are quite old and financial problems. In Petrovac children are taught to play only several music instruments, including piano

and guitar, and they have to go in Budva if they want to take the classes on other instruments. This school has only a little number of fully employed teachers who work in this Department for years. This Department does not officially have its Head, so director from Budva is in charge of everything. According to the School's programme, children are required to learn to play one instrument, attend classes of sol-fa with classes on theory of music and to participate in local children choir. The School lasts six years plus one preparatory year at the beginning. The Primary Music School is free for attending for all the interested. All the children who are taught at school have public appearances and concerts several times during school year which are organized mostly in Memorial House Crvena komuna in Petrovac or in the space of Music School in Budva. Pupils from both School in Budva and Department in Petrovac very often win exceptional prizes in regional, national and international competitions in Montenegro or abroad which is laudable but also something which should be additionally promoted and known to the wider audience. Such young artists could be very representative and useful actors of cultural scene in Petrovac if one makes strategy and long-term plan on how to directly and permanently involve them.

The key problem of this School is bad and not adequate space for the classes, but it is probably the best possible location at the moment, because there is no other place in Petrovac where it would be possible to arrange and organize classes of musical instruments. The space provided by Primary School has several small and one big classroom with four pianos, all of them more-less well-functioning, and it provides solid conditions for development of artistic and educational activities. One of the biggest problems for many years now is the lack of teachers who will regularly "cover" these departments, because of small number of classes and students. The positive side in this situation is that children, working in smaller groups, may achieve better results which many of them prove on local, national and international music competitions.

4. INDIVIDUALS (ARTISTS AND CULTURAL WORKERS)

Fully conscious of all possible missing information and mistakes when conducting any kind of listings, especially such delicate when enumerating people, however, I tried to present some of the individuals – artists and cultural workers which today, live, create and work in Petrovac. Due to the many different factors, not all of them are permanently settled in this town, nor they work(ed) here during all their professional life. Also, some of them are both living and working mostly in other towns and even countries, but they are connected and involved in Petrovac's cultural life and scene. Unfortunately, an association or a society of local artists and/or professionals who work in domain of art and culture does not exist in Petrovac. Such a society

could gather the local artists/workers in culture representing their interests on local/national level and in every sense supporting their work. In nearby town of Budva an Association of Fine Art Artists from Budva exists, and two artists from Petrovac are their members.

The two painters which are mentioned below are the most renowned contemporary adult and proven artists from Petrovac and their rather large biographies are shortly presented here. Next to them, I also present one local famous musician and music teacher.

Mr. Savo Pavlović was born in 1947 in Bar. He graduated from the School of Applied Arts in Sarajevo (Bosnia), later on College of Pedagogy and Art Education in Belgrade (Serbia) and the Faculty of Art Education and Visual Arts in Rijeka (Croatia).. He spent some time studying in Rome (1976), Athens (1985) and Paris (1991)¹⁵⁰ In addition to permanent engagement in the creations of art studios in his homes in Petrovac and Rijeka Reževići village, he has been engaged in educational work as professor of fine art education in Primary school in Petrovac and High School in Budva for decades. Artist Savo Pavlović is a member of the Association of Fine Artists of Montenegro. He participated in a large number of solo and group exhibitions in Montenegro and other countries.

Mr. Dragan Mijač - Brile (1960) is a painter and sculptor, he graduated at the College of Pedagogy and Art Education in Nikšić in 1981 and at the Faculty of Fine Arts in Belgrade in 1989 in the class of professors and famous artists Svetomir Arsić - Basara. He is a member of the Association of Fine artists of Montenegro since 1990, and during his work, he won several awards for painting. He is the founder of the Art Colony “Buljarica Art” (since 1997) in Buljarica village, located several kilometres from the town of Petrovac. Up to date, he has had more than 30 solo and many group artistic exhibitions and in the country and abroad.¹⁵¹ Also, he has been a teacher of fine art education in Primary School *Mirko Srzentić* in Petrovac for more than 10 years.

Mr. Igor Zenović (1965) completed Primary School and Music High School in Podgorica in Public *Institution Center for Music and Ballet Vasa Pavić* 1988. He is one of the founders of the local radio station “Radio Budva”, where he spent eight years as chief music editor-tone master. From 1996, he is permanently employed in the Primary Music School Budva – Department of

¹⁵⁰ Butua. Spomen dom Stefan M. Ljubiša – Izložba slika Sava Pavlovića. <http://butua.com/izvjestaji-reportaze/spomen-dom-stefan-m-ljubisa-izlozba-slika-sava-pavlovica/> (accessed on Aug 28, 2015).

¹⁵¹ Konkursi regiona. *Intervju: Dragan Mijač - Brile – Slikar iz Budve* <http://konkursiregiona.net/intervju-dragan-mijac-brile-slikar-iz-budve/> (accessed on Aug 27, 2015);

Vajarska kolonija. *Savremena crnogorska skulptura*. <http://www.vajarska-kolonija.co.me/savremena%20crnogorska%20skulptura%202012.html> (accessed on Aug 27, 2015).

Petrovac, as a teacher of piano and guitar. He cooperated with a number of musicians in the field of classical and popular entertainment music, both live music programs and those recorded in studio. Zenović was music editor of some shows on RTV of Montenegro. He is composing and arranging music, and for 32 years he has been engaged in playing popular domestic and foreign pop music in the most famous restaurants and hotels in Budva Riviera.

In order to offer a general overview of people from Petrovac who are formally educated (university or high school) and working in culture, I tried to list their names and disciplines here. Such approach is possible and available to me because Petrovac is a small place where almost all the people know each other. Apart from the above mentioned artists, there are other professionals in art and culture who live and work in Petrovac: Mr. Petar Perović (architect, philosopher and artist), Mrs. Dragana Četković (fine and applied artist), Mrs. Mirjana Mihaljević (prof. of Montenegrin–Serbian, Bosnian, Croatian language and literature) and Mrs. Bojana Đurović (fine and applied artist). Mr. Jovo Đurović (conservation-restoration) lives in Petrovac but works in Budva, while Mrs. Dragica Drekalović (theory of music) lives in Petrovac, but does not work and create in domain of her vocation. Some of their fellow citizens live and work in other towns like: Mrs. Mila Medigović Stefanović (librarian and teacher of Serbian language and literary) – Belgrade), Mrs. Jela Lela Sudić (music professor) – Novi Sad, Mr. Bojan Sudić (musical conductor and professor) – Belgrade and Mrs. Sanda Lazović (prof. of music) – Kotor. Miss. Milijana Istijanović (sculptor) works in Memorail House Crvena komuna in Petrovac, but lives in nearby Sutomore.

Below listed people are not formally educated in the field of cultural and artistic expression (or do not possess higher formal education at all), but they made a significant contribution to cultural and artistic scene of Petrovac. Some of them are: Mrs. Branka Pavlović, Mrs. Branka Medin Stanić, Mr. Niko Perazić, Mr. Olivera Franović, Mr. Đorđe V. Gregović, Mr. Nikola Kole Gregović, Mrs. Ljiljana Četković... Many teachers of local Primary School “Mirko Srzentić”, during their long professional life created and organized plenty of cultural activities, among whom are still alive, older and retired Mrs. Jasna Lazović, Mrs. Radmila Franićević, Mr. Krsto Vukotić, Mrs. Olga Đedović...

Several younger people from Petrovac during the last few years graduated from art or other disciplines connected to culture and media. They mostly work in domain of their profession, only one of them permanently in Petrovac, while others exercising their professional career in the other towns in Montenegro or abroad. They are mostly female, and here I bring their names, dates of birth and professions: Ana Medigović (1982) – theatre production, Jelena Đedović Pavićević (1985) – flute, Andrea Medin (1986) – piano and theory of culture, Dragana Stanković

Medin (1986) – piano, Milica Stanić (1986) – social worker and MA in communicology, Danijela Medigović Kuč (1989) – piano, Katina Jovanović (1989) – world literature, Andrea Odžić (1989) – management of mass media and PR, Kaća Zenović Šćekić (1990) – music pedagogy, Dušan Medin (1990) – archaeology and management in culture, Lazar Šoljaga (1991) – graphic and web design and Marija Medigović (1991) – fashion designer. In this moment three of them do not work within their professional vocation. Few younger citizens of Petrovac are also involved in culture and art, but they are still studying at universities in Montenegro or abroad, so they were not presented here, even so I believe that in the future they will take an important role in cultural and artistic life of this town. These lists are not complete and do not pretend to specify all the people who have/had any connection with artistic and cultural expressions, because there are many other people from Petrovac and citizens of Petrovac who also perform, practice and organize different forms of named disciplines even without specific formal education. Also, the aim was to only approximately display what exists in this town and its surroundings, and that many people connected to art and culture who really contribute in this direction live or occasionally stay here, but who could also do more and better. Petrovac has great potential for cultural development with formally educated and not educated people, but it seems that such potential is not used enough. This may be one of the biggest challenges in future's cultural life and cultural scene in this town, especially because some of them do not live or work in Petrovac, and also because of the problems with interpersonal dialogues which are not always in the domain of good taste. Carefully and delicate acting, well designed in advance, should provide more chances for future success.

XI CONTEMPORARY CULTURAL SCENE ACTORS IN PETROVAC (PARENT INSTITUTIONS FROM THE TOWN OF BUDVA)

In this chapter I make a short presentation of the institutions which exist in Budva (where Petrovac administratively belongs) which have their departments in Petrovac. Here are presented parts of Municipality of Budva which are partially responsible and competent for cultural life in Petrovac. Also, I focused here on the local Archive in Budva which stores many documents from Petrovac, but it still does not exist in the town of Petrovac. All the institutions mentioned here (except Municipality and Archive) are both directly and indirectly involved in cultural life of Petrovac, because of the fact they legally claim it, as well as the main cultural and administrative institutions in the space of whole Municipality of Budva. It seems that their influence, in practice, depends on current context and their choice to leave “freehand” to the head of departments, what may be observed both as an opportunity and a threat for their departments in Petrovac.

1. MUNICIPALITY OF BUDVA

Two sectors in the Municipality of Budva which are directly in charge of the cultural affairs are presented here: Secretary for Social Activities and Council for Restoration of Cultural-Historical Properties in the Municipality of Budva 2014–2015. Unfortunately, there is no Strategy for cultural development of Budva Municipality which could be understood as one of the biggest lacks in domain of culture in this municipality, which includes the space and administration of Petrovac and its surroundings.

The municipal obligations and proposed activities in domain of culture were presented in the chapter VIII of this thesis. Here I bring details which stand in the Statute of Municipality of Budva. Aiming to improve cultural development of the municipality it “provides access to cultural programmes, care of cultural heritage in the municipality, provides general-educational and library, publishing and archival activities.”¹⁵² According to the Article 11 of the Law on Culture (*Službeni list Crne Gore*, No. 49/08), the Mayor of Municipality also appoints the expert

¹⁵² Статут општине Будва 2010: 4.

advisory body – The Municipal Council for Culture.¹⁵³ Unfortunately, the Municipality of Budva does not have had this Council for a while.

i. Secretary for Social Activities

Secretary for Social Activities is one of seven secretaries which are parts of Municipality of Budva and its secretary is Mrs. Rajka Špadijer, a lawyer. This Secretary is in charge, among other duties, in cultural affairs, more precisely in “providing and creating conditions for development of culture and protection of cultural heritage, artistic creativity, the realization of all forms of cooperation in the field of culture, protection of cultural monuments and goods, management of the registry, preservation, protection and maintenance of monuments and memorials that have property monuments; develop a program to raise memorials, create conditions for development library activities.” Also, this Secretary carries out cooperation with NGOs within the scope of their work, monitoring the situation in the field of public information and the media in the municipality and education.¹⁵⁴

During the year, they organize, realize and financially support certain cultural programmes, covering the cultural programme in Petrovac. In the “Work Report” from 2013 this Secretary states that several programs are realized in the field of culture, and some of them referring to Petrovac, mostly in domain of reorganization of cultural institutions, cultural heritage – memorials etc.¹⁵⁵

*ii. Council for Restoration of Cultural-Historical Heritage
in the Municipality of Budva 2014–2015*

By the Decision of the Mayor of municipality of Budva, a Council for Reconstruction Cultural-Historical Heritage is founded in the Municipality of Budva, and Mr. Ljubomir Filipović, political scientist, current vice president of this Municipality is elected its president. Among the aims of this Council, several are directly related to Petrovac which predict and plan some of its cultural goods reconstruction (late antique archaeological site Mirište).¹⁵⁶ This Body is not

¹⁵³ Zakon o kulturi 2008: 3.

¹⁵⁴ Opština Budva. *Sekretarijat za društvene djelatnosti – nadležnosti*. <http://www.budva.me/drustvene-djelatnosti-nadleznosti> (accessed on Aug 30, 2015).

¹⁵⁵ Izvještaj o radu Sekretarijata za društvene djelatnosti za 2013. godinu. Provided due to curiosity of director of the Secretary.

¹⁵⁶ Izvještaj o radu kabineta predsjednika Opštine Budva – potpredsjednik Ljubomir Filipović (2013).

directly involved in actors of cultural scene in Petrovac or its cultural life, but on the list of its projects there is a project of arranging archaeological park in site Mirišta in the centre of this town.¹⁵⁷ Such an archaeological site once may be independent cultural-touristic place with rich and various activities.

2. PUBLIC INSTITUTION *MUSEUMS AND GALLERIES OF BUDVA*

Public Institution *Museums and Galleries of Budva* was established in 2013 by “Decision about Foundation of Public Institution Museum and Galleries of Budva” by the Assembly of Municipality of Budva. Director is Mrs. Biljana Brajović. As above mentioned, this cultural centre was founded merging former Public Institution *Museums, Gallery and Library* Budva, former Public Institution Memorial House *Crvena komuna* from Petrovac and former Public Institution Memorial House *Reževići* from Reževići village.¹⁵⁸ This institution was established by Municipality of Budva and it represents independent public institution which is engaged in museum and gallery activities. A certain number of people from Petrovac and Budva in this move recognize only (political) inurement from the centralization of Budva and its institutions and attenuation of local cultural centres. On the other hand, there are opinions which predict that culture and art in the Municipality of Budva will be additionally, organizationally and personally strengthened. However, it is obvious that unification in one institution which works and functions on several address (three in Budva, one in Petrovac and one in Reževići village) somewhat rationalizes expenses and makes the organisational activities easier, but simultaneously hampers the work of those agencies that are further from the centre or on the periphery. Probably a better and more “natural” solution in this context would be merging cultural institutions from Petrovac and Reževići and in the foreseeable future, depending of the needs and possibilities establish other cultural centres. Such organization oriented to local cultural affairs and programmes would be more productive and easier to control if it included smaller units which exist in smaller surrounding area.

¹⁵⁷ Vijesti Online. *Za prvi arheološki park u Crnoj Gore potrebno oko 800.000 eura*. <http://www.vijesti.me/caffe/za-prvi-arheoloski-park-u-crnoj-gori-potrebno-oko-800000-eura-54747> (accessed on Aug 30, 2015).

¹⁵⁸ Odluka o osnivanju JU Muzeji i galerije Budve (2013).

3. PUBLIC INSTITUTION *NATIONAL LIBRARY OF BUDVA*

In according to the new Law on library activities, library is to be independent public institution, which significantly affected the reorganization of libraries in Budva and Petrovac, because the three existing libraries which used to belong to the three independent public institutions had to merge in one public institution – PI *National Library of Budva*. These reorganisations were conducted during 2014 when this institution was founded, and today all these libraries are part of one institution – the *National Library of Budva*, except library in Memorial House Reževići which is not part of this new institution. Director of this institution is Mr. Srđan Dulatić. Unfortunately, conditions for work in this Library are not satisfied in these two departments, especially in Petrovac, where so many vital problems exists and they will be further elaborated in several chapters which follow. This institution should be more focused on problems and possibilities of its department in Petrovac, if there is a serious desire to improve the conditions of its functioning.

4. PUBLIC INSTITUTION PRIMARY MUSIC SCHOOL OF BUDVA

Between 1966 and 1976 in Budva existed and worked as Branch of Music School from Kotor, from 1976 to 1978 it was part of Cultural Centre Budva while from 1978 to 1991 this music school was working under the Primary School “Stefan Mitrov Ljubiša” in Budva. By Decision of Municipality of Budva from 1991 the Primary Music School in Budva was officially founded as such, and it started working on the 1st of October that year. The basement of Primary School “Stefan Mitrov Lubiša” in Budva which is in poor state was temporarily assigned to use to the Primary Music School.¹⁵⁹ From 1991 till today, this School very successfully functioned regardless of discomfort and overall bad conditions, educating thousands of children and teaching them to love and practice music. Some of them continued education in domain of art and culture and today they are well known artists and cultural workers. As mentioned above, Branch in Petrovac from its establishment in 1995 operated in several smaller classrooms in Primary School “Mirko Srzentić” in Petrovac. The government of this institution from Budva shows a large amount of understanding and help for its department in Petrovac which is a very positive circumstance. Current director of this institution is Mr. Nikola Vučković.

¹⁵⁹ Izvještaj o radu JU Škole za osnovno muzičko obrazovane u Budvi i Područnog odjeljenja u Petrovcu u školskoj 2013/2014. godini.

5. THE STATE ARCHIVES OF MONTENEGRO – BRANCH IN BUDVA

Archive in Budva is part of The State Archive of Montenegro and in whole Municipality of Budva is only one department located in upper floors of the house where famous local politician and writer Stefan M. Ljubiša (1824–1878) was born and where he lived in 19th century. This Archive was founded more than 40 years ago as Historical Archive of Budva and several years ago it became part of The State Archive of Montenegro. Director of this institution is Mrs. Julija Bajković, the lawyer. In central database of Branch in Budva there are several databases about Petrovac: former Municipality of Petrovac, former societies, private and family collections, institutions and organisations, cadastre... It would be interesting to present and popularise these documents about Petrovac through some exhibition in the space of Archive or somewhere else (e.g. Memorial House Crvena komuna Petrovac, Memorial House Stefan Mitrov Ljubiša in Budva or Modern Gallery Budva).

There is a need for such a department in Petrovac so that all documents about Petrovac and its surroundings can be stored in this town. This action could be conducted even before Petrovac becomes an independent municipality, when for sure an Archive Department be opened because every municipality has to have at least one department.

XII CONTEMPORARY CULTURAL SCENE ACTORS IN PETROVAC (IN THE BROADER SENSE)

In this chapter I briefly present contemporary cultural scene actors in Petrovac (in a broad sense). The term “actors in a broad sense” actually implies the actors from other towns who practice, organize and realize their cultural and other programs in Petrovac. Such actors are different NGOs, media, internet portals, tourist organisations and others. In this group religious institutions from Petrovac and its surroundings are studied as well, because they somehow take part in today’s cultural scene, of course not as much as in the past (what we have already mentioned above). Only this third group of the actors does not necessarily produce and realize *culture as art* products and creations but also culture “in a broad sense”, e.g. entertainment, media, religion or amateurism.

1. NON-GOVERNMENTAL ORGANISATIONS FROM OTHER TOWNS WITH ACTIVITIES ORGANIZED IN PETROVAC

Several non-governmental organisations from different cities which occasionally organise in Petrovac, among others, different cultural and other activities and programmes are presented below. Together with the other actors of cultural scene in Petrovac, these are trying to make a richer cultural offer in this town, more various and interesting.

i. NGO KUC Stefan Mitrov Ljubiša (Budva)

NGO Cultural and artistic association *Stefan Mitrov Ljubiša* is established in November 2003 in Budva and its work officially begins in January 2004. The art director of this ensemble is Mrs. Darinka Ljubiša from Budva.¹⁶⁰ In addition to the main part of this NGO – folklore group for young and adults (mostly teenagers and people under 30 years), there is also a folklore group for children and majorettes. During the past this NGO has also had folklore groups for mature people and groups with other forms of dance (e.g. hip hop). The repertoire of the main and biggest

¹⁶⁰ KUC Stefan M. Ljubiša. <https://budvafolkfest.wordpress.com/kuc-stefan-m-ljubisa> (accessed on Aug 23, 2015).

part of NGO – the folklore ensemble performs multiple dances from Montenegro and its surrounding countries, which they present in many concerts and festivals in the country and abroad. Up to now only this group brought about 1000 concerts. From its beginnings this NGO had one or more groups of dancers (depending of the available youth) in Petrovac where, for years, they danced and practiced in Memorial House Crvena komuna or Community centre Brežine. About a hundred of children from Petrovac and its surroundings were involved into this NGO's activities. Traditionally, many years during the summer period this NGO organizes a several days long international folklore festival in Budva which is organized in a form of a review of Montenegrin and visiting folklore groups representing their art, the richness of the costumes and the beauty of the games of their countries to hosts and tourists. The aims of the festival "Montenegro Folklore Festival Budva" are to nurture and promote different world nations' culture and traditions in singing, dancing, music and costumes; to engage the citizens and tourists in Budva and to present the local culture and traditions of the host city and its surroundings to the guest ensembles, as well as to Montenegrin people in general; an establishment of cooperation and friendly relations among ensembles on international level. Parts of this Festival were several times organized and performed in Petrovac and also several bigger concerts were organized here during the other parts of year. This folklore ensemble should improve and make more frequent and regular dance lessons in Petrovac, creating and leading groups for all the generations and also during the year perform concerts in this town. Organizing some lectures, workshops and public demonstrations of traditional and other dances, especially with children in Primary School but also with others residents of Petrovac and surrounding area, it definitely would improve cultural offer in this place and involve all generation people into this activities. Also, organizing a several days long summer schools about local traditional dances, singing and customs could be also interesting for programme for professionals and amateurs in ethnology, ethnochoreology, ethnomusicology, folklore dances etc. In favour of these ideas is that in Petrovac nowadays three younger demonstrators of national dances with official certificate for acting in this field live. They can be the leaders of these projects and its initiators, creators and implementers during all the year.

ii. NGO Udruženje Paštrovića i prijatelja Paštrovića u Beogradu "Drobni pijesak"

Co-gathering of people from Paštrovići region who live in Belgrade exists more than half a century. In 1960 was organized the first "Paštrovsko veče" (Enlg: "The Night of Paštrovići") in Belgrade in one hotel in centre. Even the tradition of gathering and organizing similar events lasted for decades in 2002 was officially founded NGO *Association of Paštrovići and the Friends of Paštrovići in Belgrade "Drobni pijesak"* and its current director is Prof. Mr. Pavle R. Anđus, PhD. The objectives of this Association are preservation, affirmation and presentation

of Paštrovići cultural heritage in Belgrade, as well as maintaining their cultural links with their homeland – Paštrovići region, towns of Petrovac and Sveti Stefan. Somewhat aggravating circumstance for the work of this organization for 55 years is the lack of premises, so that all the activities are prepared and implemented by private or other premises of members of the current administration board. However, although their work conditions are not envious, the results are all the activities are generally very successful, noted and well attended. Accordingly, it can be concluded that the Association independently or in cooperation with other institutions from 2002 to today achieved an enviable variety of cultural and scientific activities preparing 49 cultural and scientific programs (not counting the traditional “Paštrovsko veče” which repeat once every year): 23 book presentations, 6 exhibitions, 3 scientific conferences, round tables 3, then 4 dinner in honour of the respective authors 3 lectures, 3 screenings, two concerts and a public promotion of the website. The Association has also helped organize an international symposium. Remaining in the field of numbers, we can say that in Petrovac 14 events were realized, in nearby Sveti Stefan and surrounding villages (8) and Budva (4) which indicates that cultural and scientific work and this Association as well as its presentation was almost equal for the audiences in homeland and in Belgrade. The programs realized in Petrovac were always pretty well promoted and attended, fulfilling the cultural scene of this town. Even the tradition of such programmes in Petrovac and neighbouring towns were strong, unfortunately, from unclear reasons, this NGO has not realized any activity in Petrovac. Partially, this may be attributed to the absence of interest of the Board for such programmes, but mostly because of its secretary, who for years organized most of these programmes, resigned in December 2014 and a new secretary was not still found. Unfortunately, it seems that this circumstance influenced such disproportion and discontinuity of NGO activities which is not good for its work and further work, especially in the year of jubilee 55 years of existing.

iii. NGO Urbani kult (Lastva Grbaljska)

NGO *Urbani kult* from Lastva Grbaljska near Budva was established in September of 2006 and originally had 20 members. Activities of this NGO (conducted both in Montenegro and abroad) are aimed at strengthening non-governmental organisations, providing information, education of citizens promoting culture and cultural tourism, advocacy NGOs in public, NGO networking and coordination of NGOs on various projects, mostly connected with music and performances. Until now this NGO had several projects that are primarily distinguished participation in many projects, among others, it established the first international jazz festival on

the Montenegrin coast “Petrovac Jazz Festival” in 2007 which this year had its 9th edition. This Festival is every year at the end of summer performed in the picturesque ambient on the old fortress of Lazaretto located above the sea in Petrovac. Special segment of this festival consists of numerous workshops and performances, and the aims of the festival are primarily of cultural and educational character, which has the task to gather Jazz & Blues music audience. “Petrovac Jazz Festival” is not only important for this town, Municipality of Budva and Montenegrin coast, but for the whole of Montenegro which still does not have many such festivals. This NGO organizes reggae fest, the only one in Montenegro – “Montenegro Sun Reggae Fest” also in Petrovac, on the same place during July (the 4th Festival this year). This Festival is also pretty attractive for local and foreign musicians who perform and play, but as well for a broad audience. Director of the NGO and these two music festivals in Petrovac is Mrs. Vinko Mihajlović. Both festivals are pretty well promoted and attended by locals and tourists, but its major problem is lacking the finances and not interactive local community which usually does not participate in this international event. For example, these two festivals may gather several stakeholders like bigger hotels and private touristic sector, restaurants and other actors, artists and cultural workers, but also younger residents of Petrovac and its surroundings who can participate by volunteering (marketing, social networks, stuff during festival, hosting etc).

iv. NGO Zlatni čovjek (Podgorica)

More than 25 years ago Mr. Petar Perović, local architect and philosopher, started to organize and realize creative workshops in Petrovac. During several last years, when the NGO *Zlatni čovjek* was founded in Podgorica, these workshops were also conducted in other towns in Montenegro: Budva, Podgorica and Bar, but only in Petrovac they have such a long tradition of existing and working, up to nowadays. The programmes do not directly imply cultural activities in the narrow sense, but rather are oriented to human self-development in general. This is achieved through courses about creativity, raising awareness through meditation, upgrading communication skills, health life practices, spiritual exercises, affine anti-stress programmes etc. These workshops in Petrovac are usually held once a week for several hours during all the year, except summer in museum room in Memorial House Crvena komuna. Participants who came from Petrovac and other towns (Budva, Bar, Podgorica, Nikšić etc), in the largest number testify the improvement of their quality of life what is more than sufficient for other potential participants to join such workshops.

2. MEDIA AND INTERNET PORTALS FROM OTHER TOWNS WHICH “COVER” PETROVAC

Radio Television Budva was established a few years ago when two enterprises – Radio Budva and Television Budva merged in one. Its current director is doc. dr Mr. Dragan Klarić. RTV Budva “covers” Petrovac, its daily and other activities and presents it as part of its own radio, TV and internet program (www.rtvbudva.me). Radio Television Budva finally began to make regular and frequent reports on events from Petrovac and its surrounding a few years ago but it may be increased as well. If Petrovac became separate municipality, the idea of establishing a local TV and radio station would be seriously considered because it may be both good opportunity for developing excellent media which would be very well involved in local topics, but also a threat due to the big financial amounts and potential lack of information from this small municipality.

Several months ago “Petrovac na Moru Info Radio” was established and it is still unknown who was its creator. This Radio may be listened via Internet portal – www.petrovacnamoruinfo.weebly.com and the music is its only repertoire. Its web page consists of some poorly organized and not very relevant data, some old and photographs of Petrovac and nothing more. Such project may be good platform for developing serious local radio station which would not contain only music contents, but also informative, educational etc. For example, making radio shows with schoolchildren, cultural workers, athletes and many other possible stakeholders of this idea.

Two local web portals from Budva which regularly inform about activities from Petrovac are “Primorske novine” – <http://www.primorskenovine.me/> (founded in 2013, director Mr. Petar Vasović) and “Butua – portal for culture and cultural tourism” opened around 10 years ago (www.butua.com, NGO Infomont Budva, director Mr. Boro Milović, main editor Mr. Vesko Milović). Unfortunately, a good website about the history and culture of Petrovac does not exist. Due to the long tradition of tourism and big touristic industry in this town on daily level the importance of making such a good and informative internet platform with many old and modern pictures, photographs and other content (texts, videos, animations, audios etc) grows.

3. RELIGIOUS INSTITUTIONS IN PETROVAC

Religious institutions which existed for centuries in Petrovac and still exist are Serbian Orthodox Church – Metropolitan of Montenegro and the Littoral and Roman Catholic Church – Roman Catholic Diocese of Kotor. In Petrovac and its surroundings the Orthodox Church has churches which worked periodically or continuously over decades and two monasteries were

specific religious rituals were organized, while Catholic Church today has only one church in Petrovac with convent and nuns (even though in the past there were more Catholic churches). The Orthodox community is nowadays numerous, but this was not always the case in the past.¹⁶¹ Both Churches – East and West Christian regularly practice and perform their religious rites which are all open for the members of Church's community and the other audiences, and present certain cultural scene in a broad sense.

If they organized exhibitions more often in collaboration with museums and galleries, but also book promotions, public speeches and discussions about religion, spiritual, traditional or popular music concerts, smaller theatre shows and other similar events (and as well increased their appearance in the media) they would take more active part in cultural scene of this town. Also, engaging younger citizens, retirees, teachers, NGOs and other individuals interested in such practices they may increase their productivity and cultural production. In autumn 2014 the nearby Monastery Reževići celebrated 200 years of a biggest church – Saint Trinity by organising big international scientific conference which lasted several days and the program was partly conducted in this monastery. Also, among the rare examples of their cultural activities are public celebrations on Christmas Eve and The Day of Saint Sava (Serb: Savindan, the 27th of January) when in Monastery Gradište in Buljarica village local teacher together with children organises smaller shows. This monastery will celebrate 900 years next year as it is the oldest known church which according to tradition exists from 1116 and this should be properly presented in a suitable way with many cultural and scientific programmes. For example, there could be organized a scientific round table about this Monastery where renowned experts from the country and abroad would participate, prepare some exhibitions about rich monastery treasury, conduct archaeological excavations (and publish results of the previous one from the 1980s), do conservation and restoration of many fresco painting and other monastery decorations. It would be very good if this religious institution succeeds to publish a representative monograph about Monastery Gradište. Next to the mentioned practices and plans there are many different possibilities to improve and enrich cultural life of Petrovac and surroundings with Church participation. Churches and monasteries which have lovely and charming open and closed spaces could be interesting partners to the artists, public institutions and NGOs and their programmes.

¹⁶¹ See: Суђа – Суђић 1997.

4. TOURISM ORGANIZATION OF BUDVA

Even much more oriented to the entertainment programmes, local Tourism organization of Budva often organizes and supports different cultural and artistic activities in Budva and Petrovac. The present director is Mrs. Jelena Rađenović D'Andrea from Budva, and the assistant director is Mr. Aleksandar Armenko from Buljarica village. In Petrovac, however, it mostly organizes some music concerts of domestic and foreign popular music bands, but also different performers, artistic exhibitions etc. Almost all the programs are part of some other bigger entertainment and cultural activities in Petrovac e.g. big and famous "Petrovac Night Fest" which is for years conducted every last Saturdays in August, or "Paštica Fest" at the beginning of summer, but also there are some other activities like "Days of Artists from Budva" and "Music of the Summer" with some of the programmes organized in Petrovac. Also, some other events are supported by TOB like children's summer theatre festival and rich cinema program, both performed during summer in Memorial House Crvena komuna. Next to the obvious engaging in Petrovac's entertainment and cultural life and scene, this organization may be also partner/organizer of many other cultural project and events. Maybe the problem is the lack of ideas among their employees and waiting for the external factors to present good projects and ideas. Small actors and subjects which can not realise their imagined activities alone should always contact TOB and suggest them a kind of partnership or sponsorship.

5. PRIVATE BUSINESS SECTOR AND OTHERS

Private business sector in domain of culture and art in the town of Budva has developed, especially during several last years, due to the existence of several production, consultant and similar private firms which, in major part, deal with entertainment, production and organization of many different events, including artistic and cultural ones (creative industries). There are some private firms in Budva such as "Multimedia Group", "Patent", "AMC Communications", "Dukley European Art Community" etc, but only a few of their projects were connected and realized in Petrovac, such as a theatre play "Ogovaranje"¹⁶² directed by Ljubiša Ristić and supported by "Multimedia Group" in old abandoned factory "Bentonit" ("Montex") in Buljarica village near Petrovac in 2008. This is the only known usage of this space for cultural purposes so far and such projects should be continued.

¹⁶² Engl. The Gossip.

In the town of Petrovac so called *cultural* business sector is almost not developed at all, except one firm “Copyright” D.O.O (also registered in Buljarica, director Mr. Aleksandar Armenko), which, among many other activities, is involved in organization and production of many cultural and entertainment events and similar projects. Some of their activities, mostly commercially oriented, which were realized and performed in Petrovac, are: “Pozorišni val” a theatre festival for children which lasts for six years during summer time, “Cinemanía” film festival which lasted five years periodically during the year (last festival was organized in 2014), Fado music festival, several years ago, “Days of Artists from Budva” and many others.¹⁶³ All these programmes enriched cultural scene of Petrovac with new and modern facilities not only during summer tourist season.

During 2014 the first Book Store in Petrovac is opened *Gradska knjižara*. This is a private book shop, opened in the central pedestrian zone in Petrovac, next to the Memorial House *Crvena komuna* in the basement of newly built representative and luxurious building. The store is actually one large comfortable space filled with books of various genres which provide consumer a possibility to choose its favourite, during all the seasons. There are few places in Petrovac where improvised shelves are placed on the street where books can be bought.

¹⁶³ Information provided thanks to curiosity of Mr. Marko Kentera.

XIII THE RESULTS OF THE FIELD RESEARCHES

As mentioned above in the chapter about Methodology, I have conducted several field researches (focus-group interviews and structured interviews) aiming to collect as much as possible qualitative information about actors of cultural scene and cultural life in Petrovac. Three focus-group interviews on the topic “Actors of cultural scene and cultural life in Petrovac and its nearby surroundings” are realized. I have done SWOT analysis on Memorial House *Crvena komuna* with participants of the interviews. Also, I conducted six structured interviews with three directors of cultural institutions from Budva with branches in Petrovac, and with directors of NGOs from Petrovac (due to the fact that they could not participate in focus-group interviews).

During the focus-group interviews, all the participants were discussing about the next three questions/topics:

1. What are the main problems of cultural scene actors and cultural life in Petrovac?,
2. What should be long-term goals (next 20 years) and middle-term goals (until 2020) about cultural scene actors and cultural life in Petrovac?, and
3. What should be priority projects of actors of cultural scene in middle-term period (until 2020), including possibly establishing new institutions?

The results of both focus-group and structured interviews are presented below and all the focus-groups are analysed and presented independently. All the participants¹⁶⁴ of focus-group interviews were first time involved in this kind of interview what partially reflected on the results (scruple from talk, silence until the very end, having no opinion on the answers, speaking about completely other topics, answering to me not to each others, etc), but the general result is satisfactory because I managed to collect a lot of information. Although originally agreed that they have half an hour for discussion for each question, it was not complied, despite my regular suggestions to focus on one topic at the time. Several times I have tried to get them focussed on a one particular topic, but without success, so I decided to let them speak. Their narration was

¹⁶⁴ On mine invitation to participate in the focus-group interviews responded in total 23 people (8+8+7), although it was invited around 15 more.

conducted due to the instantaneous inspiration, but luckily, most of them remained in the frame of these three questions. While speaking, recording and writing down important statements: current problems, possible projects, possible objectives and existing positive practices which I also found interesting to present in this work. Also, I have noticed that almost all the participants of focus-group could not easily separate possible *goals* and possible *projects*, and during the discussion only in several cases some of them made distinction. This resulted with less than ten statements formulated by them as goals. In some extent a similar problem occurred with long-term and middle-term goals which were explicitly distinguished only several times (of course, some of them could be later labelled as such). Due to such circumstances, in this part of work I present problems, good practices and possible projects. From the list of the possible projects found below their opinion on what should be the future directions in domain of culture and cultural scene in Petrovac and its surroundings in a broad sense is specially valuable.

1. THE RESULTS OF THE FIRST FOCUS-GROUP-INTERVIEW ON CULTURAL SCENE ACTORS IN PETROVAC AND ITS SURROUNDINGS

The first focus-group interview was held in Monday, the 24th of August 2015 at 6 PM in the Museum Room of Memorial House *Crvena komuna*¹⁶⁵ in Petrovac. I invited 8 people engaged in cultural and artistic life of Petrovac by sending them an invite together with questions and other necessary materials for the meeting (basic information about focus-group interview, SWOT analysis, my MA thesis etc). Among the participants were employees of cultural public institutions and non-governmental organisations from Petrovac and Budva, and other individuals who directly participate in Petrovac's cultural life for years or decades as artists, creators and cultural workers:

1. Mr. Radomir V. Ivanović (Belgrade), PhD, academician, university professor of Yugoslav literature, for more than half a century stayed in Petrovac during summer to create, organize and participate in many cultural and scientific events. For many years he has been researching cultural and literary tradition of Paštrovići region and Petrovac,
2. Mrs. Branka Medin Stanić (Petrovac), president of the Women's Vocal Group „Harmony“ from Budva who often performs in Petrovac, and a representative of Petrovac in

¹⁶⁵ On this place I would especially like to thank the Memorial House *Crvena komuna* and its manager Mr. Niko Perazić for allowing me to organize focus-group interviews in this building. I also want to thank Mrs. Biljana Brajović, director of Public Institution *Museums and Galleries* of Budva.

- local Municipal Parliament in Budva. She was a long time secretary of Public Institution Primary Music School of Budva and an initiator to opening a Branch in Petrovac, as well as a long time secretary of Public Institution Memorial House *Reževići* in Reževići,
3. Mr. Niko Perazić (Petrovac), manager of the Memorial House *Crvena komuna* and a former director of Public Institution Memorial House *Crvena komuna*,
 4. Mr. Igor Zenović (Petrovac), music teacher, employed for a long time as piano and guitar teacher in Public Institution Primary Music School of Budva – Branch in Petrovac, former short time teacher of music education in Primary School *Mirko Srzentić* in Petrovac. He is also an artist and a performer of classical and popular music, creator and organizer of many different cultural and musical activities in Petrovac,
 5. Mrs. Mirjana Mihaljević (Petrovac), BA in Montenegrin–Serbian, Bosnian, Croatian language and literature, professor in Public Institution Primary School *Mirko Srzentić* in Petrovac, organizer of many cultural programmes and shows for School children in Petrovac. Also, she has been an organiser of cultural events in Monastery Gradište in nearby Buljarica village during Christmas Eve and The Day of Saint Sava for many years now.
 6. Mr. Vinko Mihajlović (Lastva Grbaljska near Budva) director of the NGO “Urban cult” from Lastva Grbaljska who has been organizing “Petrovac Jazz Fest” and “Montenegro Sun Reggae Fest” in Petrovac for years,
 7. Mr. Goran Pajović (Bar), BA archaeologist, employed in Public Institution *Museums and Galleries* Budva, a long time participant in many archaeological and conservation projects in archaeological site Mirišta in the centre of Petrovac, and participant of projects about other ancient material culture in this town and its surroundings, and
 8. Mrs. Danijela Medigović Kuč (Petrovac), professor of piano in Public Institution Music School in Tivat and Primary Music School of Budva, artist and piano performer who often, for years now, participates in many artistic and cultural manifestations in the town of Petrovac

At the end of the meeting with participants I completed SWOT analysis on one of the most important actors of cultural scene in Petrovac – Memorial House *Crvena komuna*, the main address for almost all cultural and artistic events in Petrovac during several last decades. This was a first time for them to participate in a SWOT analysis.

The work of focus-group passed in peace and a good dialogue among participants, successfully and with many good and useful observations and comments from all the eight people.

There were no bigger and significant differences in opinions and during all the interview participants seemed focused on the topics, calm and interested. Several times some of them felt slightly angry when speaking about several years lasting problems which are still not being solved. Also, a kind of inevitable disappointment could not be hidden in the situation when in our system, as a regular citizen or a professional, you cannot do anything or only very little.

As moderator, I tried not to intervene in the work of group whenever I noticed that interlocutors did not know how to start and what more to say. Several times I decided to ask some of them directly for some feedback, when I knew that person has something important to say. Also, we have not been able to keep up to the planned and agreed schedule – 30 minutes for each topic and SWOT analysis, because participants felt more comfortable to discuss about some other topics which spontaneously came to their mind, but in the domain of actors of cultural scene and cultural life in Petrovac, their problems, aims and possible projects in future times. The focus-group interview lasted two hours (as planned) from 6 PM to 8 PM and the event was recorded in video, photo and audio track. I was the moderator and Miss. Jovana Todorović, drama student from Budva, was my assistant. Both of us wrote down the most representative answers and ideas.

As mentioned, there were three topics the participants of focus-group interview were discussing. Starting from the first topic about problems of cultural scene actors and cultural life, it may be said that many problems were stressed and observed. In the text below I bring the observation on key problems considered by participants and my comments through four thematic groups (formed after the research):

1 Not-existing of institutions, organisations, strategies and databases

1. *Non-existence of body or person (e.g. cultural advisory) in the Municipality of Budva who is in charged only in culture.* “In our local self government do not have Secretary for Culture. We have Secretary for social affairs and can you imagine how many thinks are under the auspices of that Secretary” (BMS) About this problem I wrote more in subchapter about Municipality of Budva and its bodies in charged in culture. Before establishing the Secretary for Culture and local Committee for Culture, I consider that the Mayor of Municipality should have professional advisor for art and culture. Also, it would be excellent if the Municipality recognized importance of establishing the function the City cultural worker (like the City architect) who will be engaged in all cultural programmes in Municipality, coordinate with them, connect and help its

realization being a direct link between the Municipality and local and national actors of cultural scene.

2. *There is not a future plan to have a special Secretary for culture in the Municipality of Petrovac.* This information was provided from the “Study on Justification...” (2015). It would be important that in that future Department for Local Government and Social Activities at least one professional cultural worker/artist be engaged.
3. *Non-existence of the Centre for culture – the umbrella cultural institution.* “Our Municipality of Budva is among the rare municipalities in Montenegro which does not have ‘umbrella’ institution which would create a cultural life in the town like Centre for culture.” (BMS) Founding the new public institution – cultural centre seems as a reasonable project, but I am not sure whether it is important in this moment when all the institutions are quite well positioned in domains of their work. I think that it would be more purposeful to improve the possible capacities and strengthen them.
4. *Non-existence of the strategies for cultural development on local level.* This problem was several times mentioned in this thesis, so it will not be repeated here.
5. *The absence of connections and a base of local cultural activities.* “Dome things from culture cannot be synchronized not connected nor started because it is not done from the one place, but every institution it is doing for itself.” (BMS) Having such base for one town is something necessary for better mutual communication and cooperation. At the beginning it could be some municipal body (e.g. current Secretary for Social Activities) which will start making such a database and establishing and connecting all the cultural actors. On the other hand, those participants in cultural life may establish for example an association of cultural workers and organisations which would, as the umbrella organization represent their interests.
6. *The lack of a cultural centre in Buljarica village.* “It is a problem because in surroundings of Petrovac does not exist cultural centre and cultural activities. More precisely, in nearby Buljarica village is no cultural institution and almost no any cultural and artistic event.” (DM) For example, in Buljarica village near Petrovac for several decades existed an empty and abandoned building of former primary school which could be reconstructed and equipped as a community and cultural centre of the place. Such project would be complex and expensive, but the most important thing exists – the whole building construction. It is interesting that three NGOs engaged in culture are registered and located in this place, as well as one private firm for cultural industries, but in contemporary Buljarica a trace of any cultural activity cannot be seen.

II Existing cultural institutions and other resources are not used enough

1. *Memorial House Reževići is not valorised enough.* Next to Petrovac and Buljarica, in Reževići village exists one cultural institution – Memorial House *Reževići*, but unfortunately, during 2013, 2014 and 2015 only two cultural events were organized here. Such situation should be changed because this Memorial House has an excellent tradition with many good projects. I wrote in detail on this very problem in the subchapter about this Memorial House.
2. *Non working of Community Centre Brežine which has big free spaces possible for variety of cultural programmes or offices.* In practice it would probably be very difficult or even impossible to repurpose today's Community Centre (where Police office, Fire Department, Red Cross, Electricity Department etc have been located for a decade) into a cultural centre. Maybe erecting a new floor on this basement building could solve this problem and provide offices for cultural and other facilities.
3. *Non-existence of specific cinema festivals in Petrovac (artistic, experimental etc).* It is the Memorial House *Crvena komuna* which could be the partner or initiator of a suchlike festival, because in this building the only working and modernized big cinema in Petrovac is located. It would be better to organize such festivals between October and April because at that time not many other cultural programmes exist so the locals may be focused on that.
4. *Disorderly archaeological site Mirište in the centre of Petrovac.* “This site is, among others, ‘stumbling block’ of archaeology in Petrovac.” (GP) Unfortunately this archaeological site located in the very centre of Petrovac is not researched, conserved and protected at all (except the old and damaged improvised building which covers mosaic, which could be easily broken). Rusty and not maintained, this potentially interesting site for tourism, during spring 2014 was damaged, especially the Late Antique mosaic, by a big embankment of concrete.
5. *Still existing problems with property issues on archaeological site Mirište.* “The owner of this archaeological site is still the private person”. (GP) This problem exists because the Municipality of Budva for many years was not been able to finish the legal procedure with substitution of the real estate. One of the first steps related to this archaeological site should be finishing the legal procedure about the ownership.

III Lack of the cooperation with others, internal and organizational problems, cultural offer

1. *Lack of the cooperation among different spheres (culture, hospitality, private sector...).*
This could be solved in many different ways, depending on the institution or organization with such a problem. For example, during Petrovac Jazz Festival, the organizer NGO should engage several cafes and bars, cultural centres and other different stakeholders aiming to reach this kind of partnership.
2. *Bad cooperation between the local cultural institutions and organisations from Budva and Petrovac.* Local cultural institutions (especially branches of the same institution) have to improve the mutual communication and exchange of the information. Some of the methods may be regular and periodical exchange of information about activities which organize one branch, organization of collective visits of one unit workers to the other ones, making big meetings of all the employees, do team building activities etc.
3. *Our cultural programmes are not connected with programmes from other cultural centres.* Making different forms of collaboration should not be a problem when both/all sides are interested in such activities. It should not be a problem especially during summer season when many cultural programmes are visiting other nearby towns (e.g. Budva, Bar, Kotor...). Such favourable circumstances should be considered as an opportunity for improving local cultural offer.
4. *Ad hock and non systematic organization of events.* Despite the fact that at the beginning of year all public institutions create annuals programmes for current year, it is normal that something unplanned and ad hoc happens, depending of current situation and context. In my opinion, the bigger problem is when local political authorities suddenly order to the cultural institutions to realize certain cultural programmes in the middle of the summer (e.g. fine art exhibition of an author whom they friend or sympathize). Also, another big problem lies in a non critical choice of cultural programmes which sometimes leaves impression (or presents itself as if) that there were no Committee for Culture/Art in certain institution.
5. *The town lives only during summer time – the only two months of activity.* “This is not enough to develop the awareness (about art and culture) to children, not to speak about others.” (DMK) “It seems that life in Petrovac is damned to exist only during summer time” (DMK) For sure, the cultural offer should be expanded to the periods of year before and after summer season. Local cultural institutions and organisations,

together with those from Budva or other towns, should make a sketch of a “cultural map with calendar” with main events and programmes, aiming to engage the periods and locations without any activities.

6. *The overlapping of several cultural programmes at the same time.* Many programmes are organized at the same time (mostly summer season) which makes the offer richer and more attractive. On the other side, during other parts of year there is not even a one tenth of a total number of summer programmes. It would be the best if the activities organized in summer time somewhat spread to the periods of the pre-season (April–May) and the post-season (October). Also, it is important to enrich the cultural and entertainment activities from October to May.
7. *Culture is “moved” into cafe bars so they became the best of touristic offer, not the culture itself.* This global problem probably could not be solved in one small town like Petrovac, but consulting the foreign strategies, experiences, practices etc. may be useful and helpful for our local context.
8. *Culture should not be only a touristic product.* “We cannot put all the programmes under touristic concepts” (DMK) In touristic places, such as Petrovac and Budva, it seems that everything should be subordinated to touristic activities and products, as well as culture. Certainly, summer cultural and entertainment production should exist, but it should not be the only form of culture’s existence during that period. Luckily, a rich cultural programme which is not engaged at all with touristic offer also exists in these towns during the summer season.

IV Lack of interest, finances, support and promotion

1. *Culture is always on the margin.* “We have to accept that culture is always on the margin of humans interested.” (RVI) Starting from this premise we could better progress than if we are unrealistic trying to make culture the most important thing for politicians and authorities.
2. *Every kind of social and political crisis always first affects the culture.* “Culture is first when social and political crisis happen. Thanks to such unfortunate phenomenon you can always see when the crisis started, because it is considered as the least important.” (RVI) For such situations which unfortunately happen quite often in our region, our cultural institutions and organisations should always be ready for it. Having in mind that the environment is subject to changes and not constant this should be a feature of strategic planning.

3. *Finances*. “Always present problem. The lack of finances is something that no one speaks about, because it is well known. People think that when we are doing artistic and cultural activities, we do not need money.” (MM), “People think that we are making art and surviving by watching the Sun.” (DMK), “For example, when some famous artist call us and expresses a wish to perform here for free, we have a huge problem on how to pay him the accommodation, meals and other elementary things.” (NP) This is well known problem which does not have to be more elaborated for basic understanding. What has to be done is creating various fundraising strategies for various funds. This is especially important for public institutions and organisations which always complained of finances shortage.
4. *Lacking the help and (financial) support from people from Petrovac who are occupying the major positions in the Municipality of Budva*. This is brought up because in every political house in the Municipality of Budva there are always persons from Petrovac in the highest political and managerial functions. But, despite it, almost any of them all ever influenced the Municipality and authorities to start or complete any cultural project (not even the infrastructural ones).
5. *Interpersonal relations (in general)*. “Interpersonal relations are pretty unstable, so you are often alone in many projects, especially in the small place like Petrovac which many people in charge of culture actually leave during winter time.” (MM) Such problems definitely cannot be solved easily and long periods of time have to pass while working on interpersonal relations improvement to experience some changes.
6. *Young people leave Petrovac, especially those interested in art and culture*. “There are many people from Petrovac who are involved in art and culture usually nowadays does not live in Petrovac.” (MM) This problem is something which could not be solved easily, actually my opinion is that perhaps it is almost not possible at all to deal with is successfully. It lies in the fact that especially young professionals leave Petrovac after graduating, because they can find better professional challenges in bigger cities in Montenegro or abroad. Making Petrovac a place which would attract younger professionals could be one of the most important objectives.
7. *Some elder citizens of Petrovac not interested in culture at all*. “When I came here around twenty years ago I tried to establish male and female vocal group/choirs, but without any success, no one from Petrovac answered my calls.” (IZ) “Not because of the fact that Petrovac is small place the cultural events are not attended well, but more

because of certain missing of interest by local community, specially its elder members.” (IZ) “Not only here, but also in beiger centres, people do not want to come to *see* the culture, it is culture which should *go* to see the people.” (DMK) “Several days ago on the seats were little more audience than us who were on the scene.” (DM) “For example, we as institution for years sent more than 60 invitations by post, but only few people come. Earlier it was not such in Petrovac and I am speaking about domicile people.” (NP) A general lack of interest (not only by the elder citizens) for attending cultural manifestations is a global trend which is not just a modern problem, it is probably older than we can even imagine. Aiming to attract people to come and visit some cultural events several strategies could be conducted, among others – if we inform and invite as much people as possible some of them would likely come, or we could make a research aiming to explore the target groups and then create a good strategy and implement it. Also, some more complex strategies may also be conducted but the common objective should be to make people have/find a reason to come to these events.

8. *Problems with less visits from the local audience if organize cultural events inside the objects during summer time.* One of the main reasons is very high temperature inside, but also crowds and many different activities connected to tourism and hospitality which locals are offered during summer time. A research on local audiences should be done and it should research the cultural needs and practices¹⁶⁶ while trying to create cultural programmes in accordance to the results.
9. *Lacking the popularization of the cultural projects.* “One of the problems which we face soon after start doing cultural project is lack of feedback of the audience. Maybe it is because of lack of popularization and marketing of the cultural activities. Among others, we need to draw more attention to the children (involved in culture) aiming to attract the others.” (DMK) Marketing is one of the most important factors and tools which more or less has to be used if we want to attract the audience, especially nowadays when the communication is taking place on many different media.
10. *Bad media covering of cultural activities in Petrovac and bad promotion/marketing.* This is in major part a fault of the cultural institutions and organisations from Petrovac which do not inform media and do marketing researches, professional promotions and PR. Unfortunately, the lack of consciousness about usage of social networks and other online platforms for promotion is a big problem.

¹⁶⁶ For example like in Boka Kotorska Bay which was conducted several years ago. See: Cvetičanin 2012c.

11. *Non-existing and problems with info boards.* For example “If it is not possible to come to archaeological site Mirišta in Petrovac for many years. I think that there should be removed all the signalization on the streets which points this site, because it makes confusion among tourists who cannot even visit this important archaeological site.” (IZ) This is only one of the problems connected to public signalization in Petrovac and its surroundings. The first is non existent signalization to the important (cultural) sites, then bad written names/locations, but also signalization on the sites which cannot be approached. In the last case they should place or remove the boards or enable a certain location for visits.

During this focus-group interview, participants also spontaneously started speaking about examples of good practices which I decided to note and to present here, together with problems. The aim is to show what may be learned from positive experiences and also providing a possibility to compare it. They are presented in three groups:

I Regular and continuous cultural programmes still exist

1. *Traditional organization of two cultural programmes in Monastery Gradište.* During the Orthodox Christmas Eve (6th of January) and The Day of Saint Sava (27th of January), local primary school’s teacher Mrs. Mirjana Mihaljević with former teacher Mrs. Radmila Franićević organize cultural programmes with children from Primary School *Mirko Srzentić* in Petrovac.
2. *Regularly organized cultural events in Primary School “Mirsko Srzentić” in Petrovac.* Teachers with pupils are organizing and participating in different cultural events for the Day of School (9th of October), New Year and during other occasions.
3. *Tourism organization of Budva every year issues several good touristic products connected to local culture (maps, catalogues, festivals etc) with solid basis about different cultural resources and actors (e.g. map of fine art ateliers in whole territory of Municipality of Budva)*
4. *A festival of children movies and theatre successfully exists in Petrovac for several years*

II Capacities and resources exist

1. *Memorial House Reževići realized excellent projects in the past and it has potential to do it in the present.* The project management was for more than 15 years very good and satisfactory, which is proved by many different, complex and expensive projects realized.

2. *Memorial House Crvena komuna usually provides a space for cultural events. Local people, institutions and organisations can always use the space of this building for free. Also many other actors from other towns may reach it for free or a symbolic amount.*
3. *In Petrovac and surroundings many professional live and work and among them the creators and organizers of excellent projects in the past.*
4. *From the Budget of Municipality of Budva big amount of money goes to the culture. “We cannot say that culture is neglected here.” (BMS) From one side, Municipality provides some finances but it usually is not enough to cover all the problems and faults, needs and projects. As a positive circumstance the existence of other funds should be noted, which, unfortunately, are not used almost at all.*
5. *Two galleries of Memorial House Crvena komuna in the basement near the street are very well visited, especially in summer time.*

III Good examples of cooperation

1. *Cooperation with strong and stable institutions (e.g. Embassies), like director of “Petrovac Jazz Festival” is doing for many years.*
2. *Young people from Petrovac organise and participate in many cultural activities. “I am very happy that young people from Petrovac are facing these topics what is a kind of guarantee for me that culture in Petrovac will go in good directions, non depending of being a separate municipality or not.” (BMS) After many years of almost not involving in cultural programmes at all, during the last several years younger people are involved in many activities. Unfortunately, there are always the same young people, and they should try to involve more of their peers.*

Possible small and big projects with suggestions which could be realized in the next middle term period (2015–2020) that are mentioned during focus-group interviews are listed below:

I Developing promotion, animation and marketing

1. *Constant promotion of children cultural activities.*
2. *Multimedia presentation on the Internet.*
3. *Promotion of different actors from other branches through cultural promotion material*
4. *Making available annual base of cultural events and offers (map, card...)*
5. *Distributing various culturally and entertainment material in cultural institutions.*
6. *Improving the using of social networks advantages (especially for networking and better promotions)*

II Engaging children in more cultural programmes

1. *Culture must be constantly imposed and self-imposed aiming to attract the audience.*
2. *Creative workshops for children and younger populations.*
3. *Making some bigger outer cultural events with children during summer time in Petrovac as special cultural and touristic offer.* “The art has to be removed out of the walls and windows!” (DMK) “Remove art and culture from the so called ‘ivory tower’, art and culture is not only for elite!” (DM)

III Better valorisation of existing cultural heritage potentials and resources

1. *Valorisation of archaeological site Mirište will provide many benefits.*
2. *Making movie about archaeological site Mirište and other archaeological sites.*
3. *Making private-public partnerships in Mirište archaeological site.*
4. *Making digital base of existing books in local libraries.*

IV Establishing new institutions, making new projects

1. *Connection and cooperation between Memorial House Crvena komuna and archaeological site Mirište.* “I am sure that it will be very attractive if in one gallery of Memorial House Crvena komuna expose archaeological material from Mirišta.” (GP) “Memorial House Crvena komuna could make a open fantastic concert in this archaeological site” (GP)
2. *Importance of establishing the Secretary for Culture and Media in Municipality of Budva.* “I think that first of all on the Municipality level should be formed a Secretary for culture and media.” (BMS)
3. *Indications that Secretary of culture could be established soon.* “I think they found some way to establish it, they are making something right now.” (NP)
4. *If Petrovac rests as part of Budva Municipality we have to suggest to them our views and wishes about cultural life.*
5. *Creating a mini body within the local community which would initiate and take care about completing the legal and other procedure about Mirište site.* (GP)
6. *Even if in future Petrovac municipality will not exist Secretary for culture, there can be employed someone for the coordination and supervision of culture.*
7. *Developing cultural, sport, scientific and religious tourism.* “I think that we who live here must demand that cultural tourism lasts more and to popularise it.” (DMK)
8. *Organizing different cultural events with younger professionals, students and other groups which performances cost less.*

9. *Making cultural events more “inn”, “fashion” and “trendy”, aiming to attract the wider audience.* “We should ‘rudely’ raise the criteria of cultural events on the level of excellent cocktails, toilette, bowtie etc. aiming to attract those who until yesterday did not even see the cultural event.” (DMK)
10. *Programmes should be organized in outer space especially during summer time, especially because of tourists who are walking on the nearby streets.*
11. *Using good and wise practices from other people and institution on attraction the audience.* On the Internet may be easily found many of these examples. “We should be wiser!” (DMK)
12. *There should be nurtured only the sustainable assumptions in domain of culture.* (RVI)
13. *In period of crisis cultural and other workers have to be associated.* “In such context is arising general needs of culture, because on the other hand (...) culture is on her own to defend itself.” (RVI)
14. *Wider usage of culture.* “You must insist of general usage of culture, and it does not exist without united participation of primary and secondary school youths, as well as students.” (RVI) “Group efforts have to be conducted with aim to unite mass, elite and sub- culture.” (RVI)
15. *Creating specific cultural identities for different activities.* “E.g. well known Petrovac Jazz Festival” (VM)
16. *Spring movie festivals in Petrovac.* “For example student movies. Also, making film festivals in Crvena komuna mostly in cooperation with younger professionals.” (GP)

V Networking and cooperation

1. *Making a better connections between cultural institutions not only in one town, but also between town – a kind of (not)formal base and communications.*
2. *Some of the cultural activities which perform in other cities nearby could be also presented in Petrovac.*
3. *More intensive cooperation between older and experienced artists and institutions with younger actors.*

Citing the participants, among long-term projects would be:

1. *Creating basic conditions for development of Mirišta archaeological site.*

2. *Finishing the archaeological and conservation research of the site Mirišta and making archaeological park with museum.*
3. *Establishing a branch of State Archive of Montenegro in town of Petrovac.*
4. *Making conditions for forming private-public partnerships.*
5. *Establishing independent Primary Music School in Petrovac.*

Middle-term objectives were not specifically observed (probably, due to the above mentioned fact that distinction between projects and objectives was not completely clear). Only two specific middle-term objectives were highlighted, because they were mostly focused on the projects, which seemed similar to them.

2. THE RESULTS OF THE SECOND FOCUS-GROUP-INTERVIEW ON CULTURAL SCENE ACTORS IN PETROVAC AND ITS SURROUNDINGS

The second focus-group interview was organized on Thursday, the 3rd of September, 2015 at 5.30 PM in *Crvena komuna*, and it consisted of eight people:

1. Mrs. Mila Medigović Stefanović (Belgrade), PhD, cultural historian and librarian, the member of Steering Board of NGO *Association of Association of Paštrovići and Friends of Paštrovići in Belgrade „Drobni pijesak“*, who for decades were scientifically research traditional and cultural specificities of Paštrovići region and town of Petrovac. Also, she participated and organized many cultural and scientific programmes in Petrovac for years,
2. Miss. Milijana Istijanović (Sutomore), MA sculptor and curator in Memorial House *Crvena komuna* in Petrovac,
3. Mr. Petar Perović (Petrovac), architect, philosopher and artist. For many years he has been organizing and still organizes creative workshops and courses of self-development in Petrovac. Former long-standing chief planner in Municipality of Budva, nowadays retired,
4. Mrs. Dragana Četković (Petrovac), organizer of cultural activities and museum pedagogue in Memorial House *Crvena komuna* in Petrovac,
5. Miss. Katina Jovanović (Petrovac), professor of world literature, probationer in Public Institution Secondary Mixed School *Danilo Kiš* in Budva, and participant in different cultural programmes in Petrovac,

6. Mr. Lazar Šoljaga (Petrovac), BA in graphic and web design, young artist with several smaller projects,
7. Miss. Jovana Todorović (Belgrade–Budva), advanced university student in philosophy and student of drama in Academy of Fine arts in Belgrade. She was involved in several cultural activities in Petrovac as an actress or an organizer, and
8. Mr. Jovan Đukić (Petrovac), demonstrator of national dances in NGO Cultural and artistic association *Stefan Mitrov Ljubiša* from Budva which organized many programmes in Petrovac. He also teaches children from Petrovac to perform traditional dances.

The work of this focus-group was done in constructive dialogue. While talking about some problems which have happened for years, some of the elder participants were visibly upset. One of the participants took part in dialogue almost at the very end of focus-group interview, while the other participated to bigger or smaller extent all the time. This time I did not have an assistant. All the work of focus-group was recorded on audio track. Based on the experience from the previous focus-group interview I tried not to direct and to stop the conversation every half an hour so I let them speak about the topics. Only once I suggested to be more focused on the other two topics apart from the problems. The last half hour we spent making a SWOT analysis. The focus-group interview lasted a little bit more than two hours, from 5.30 PM to 7.45 PM.

At the very beginning of focus-group interview, one of the participants – Mr. Petar Perović, architect, philosopher and artist from Petrovac, expressed a wish to define the meaning of the word “culture”. I find that this part of our work very interesting and important for better understanding of its meaning so I bring his complete observation.

1) What is the purpose of culture? The culture serves for developing of humans, their environment and the entire life on the Earth. 2) Who is able to deal with culture? For dealing with culture there must be one qualification which does not have to be connected with any school system, and that is appropriate sufficient level of awareness. Culture gives value orientations. 3) What is culture we have already responded telling that exist its research and creative part. 4) When people want to deal with culture? Unfortunately, only when they fulfil all the others previous needs. 5) With whom we want to share our cultural activities and goods? I would never be able to agree that it could be some wide range, because it may happen only among the interested group. The interested ones are them who are aware of their needs. You cannot perform populist, you cannot order activities and interesting for it.”

He wanted to ask a set of several questions and provide short answers which were also very interesting and helped positioning the context of our dialogue:

It is not always very clear what people mean or do not mean when they say 'culture'. There are two main areas of culture – one is the research and describing the reality, while the other is creative expression of man's true nature. First part covers the field of science, technique, philosophy, and the other part coverage the arts, myth and religion (not Church, but religion). Middle aspect of culture is magic which belongs to one and another part. The very phrase 'science and culture' says that people do not elementary understand that science is part of culture. As I have recently finished a book about human self-development, to the topic about culture I subordinated a significant place. (...) If we omit the research and description of reality we will not perceive humans problematic. The creative part of culture provides the answers and solutions to these problems (...). This is the essence.

6) How much people need culture and how much they care? (...) To citizens of Petrovac culture definitely is not on the first place. 7) How and with what to beget, cultivate and maintain the culture? Only through raising awareness of humans, because it is a condition for dealing with culture. 8) How and with what we can improve the culture? We can do it by truly fostering awareness. 9) How far will culture spread into our experience is a matter of every individual separately, but institutions and professionals in culture by own example, actions and activities may very much be good 'yeast' to all of us initiative his higher or so called cultural needs."

Here I present the problems divided in several groups by similarity and topics which they treat:

I Lack of interest in culture, the lack of knowledge and communication about art and culture

1. *Culture is not something important for local people.* "What happened with local people to became not interested in culture, because in the past was more? I think we all are responsible for bad things which happened in all segments of our life and specially culture." (DĆ) During the war periods in former country, post-war and transition period which we still testify, the system of values completely changed and is not easy to

attract people to think and work in the common and cultural interest, because they are all more focused to material things. Such problem probably could never be completely solved, but with constant and strategic educational and promotional activities among the locals the priorities could partially be changed.

2. *People are not interested in culture.* “Usually there are only ten people who come to the cultural programme really to enjoy.” (KJ) This is a big challenge for even bigger cultural institutions which must be solved by strategically defined steps and plans.
3. *Local people are not interested in cultural and creative workshops about self-development which are organized for years in Petrovac.* (PP) Mr. Petar Perović for more than 25 years organizes the workshops in Petrovac, but not many local people find it interesting and important.
4. *The lack of elementary education on local culture.* “There is no embedded such system in education which teaches about local culture. Except several most common topics and local people, young people do not know almost any other thing about local history, tradition and culture.” (MMS) Through systematically and strategically planned steps about improving educational system and cultural offer for youth, this problem may be partially solved.
5. *The Primary School in Petrovac is very responsible for such bad conditions in local culture.* “When I was younger (it was not many years ago, because I now have 26) in our Primary school we have rich cultural programme and activities, but now I do not see it. We were arranging School courtyards, have classes of folklore, dance, acting, majorettes etc. We had only teachers in our school which knew to direct and involve us in such activities. I consider that Primary School in Petrovac, as educational institution, is very guilty and contributed to it. Children must be oriented do some directions, but if you orient them to I phone and lap tops, it does not know to turn to the book.” (KJ) Such statement is true in a great deal, but it is obvious that different cultural programmes still exist at Primary School. On the other side, there are families, media and whole society which take part in the elementary educational processes and that must be also improved if possible.
6. *Bad education about art in Primary School.* “I remember how in Primary School teacher of fine arts for all four years ‘recycled’ only few lessons. He asked us always the same question, without evaluation of our artworks and paintings.” (LŠ) This and similar problems in teaching may be solved by a timely reaction of children, their parents, school headmaster or other authorities.

7. *Teachers cannot conduct their cultural programmes.* “When some teacher starts doing certain cultural and other activities with children, than appears a parent and says ‘who is she to teach that to our children!?’ . If we do not respect people, we cannot expect better situation.” (DĆ) Problems with the authority of directors, parents and other subjects which do not respect teachers is evident and exceeds the frame of individual, local, national. Only a thorough change in the system of values may help, but such process is not easy to realize.
8. *There are elders who should change and learn about culture, not youth.* “Exactly because of that, I would not try to change the youth, because they have a models in adults, but elders! It is easier to change the elder people, because they were in certain period of their life, for example, they went in theatre and libraries, read the books etc. (...). They could be easily changed because they were experienced all the things as young.” (JT) This noble objective seems attractive, but if we seriously analyse and try to fix it, we would probably face even the bigger barriers because the adults are mostly less flexible and adoptable than children. Of course, certain efforts should be always done aiming to improve knowledge, skills and other characteristics of older people, but revolutionary changes perhaps should not be expected.
9. *Children do not have a choice and there is no cultural diversity.* “There are no cultural events for children in local cultural institution! It is not everything a guilty of parents.” (MI) “There should be created programmes how to attract young children to come to cultural institution.” (DĆ) Not only the Primary School, but other institutions, organisations and individuals, as well as parents, should create, support and take part in such programmes.
10. *Missing the pedagogue and educational sector in Memorial House Crvena komuna.* In 2015 one of the employees of this institution became museum pedagogue, due to systematization of working places. This job (or even better - a department for pedagogue, marketing manager and PR) could be a good solution.
11. *Forgetting the old local traditional dances.* (JÐ) Thanks to folklore association *Stefan Mitrov Ljubiša* from Budva and other subjects (kindergarten, other folklore groups), during several last year this problem was partly solved, but a database still does not exist.
12. *Focus-group interviews and similar possibilities for discussion are missing in Petrovac.* (MI) Organizing such and more or less similar activities, forums, public discussions etc would contribute to better introduction, understanding and improving work and programmes of local cultural institutions.

13. *In cultural institutions directors and employees do not talk about problems.* “I think that in your institution (Memorial House *Crvena komuna*) you do not seriously discuss about problems you are facing with.” (DM) It is obvious that such practices may only improve the current situation and human relations among the employees themselves, but also between them and their superiors. Also, such meeting may be a good place for discussing about all the problems, good things, projects and other topics related to the working place.
14. *In cultural institutions colleagues mostly do not talk about art.* “We (colleagues) among each other do not also speak about art and we do not speak about what we professionally do! Of course, it is OK to hang out, but it would be also nice to talk with each others about what we are professionally involved in.” (MI) Such problem could not be solved easily.
15. *The lack of communication among local cultural workers.* “Local cultural professionals do not know each other, do not collaborate, do not do networking, do not communicate and to not synergize their energies, ideas etc.” (PP) Such problem might be solved with organising different common activities and projects in which all the participants will participate (e.g. employees of Memorial House *Crvena komuna* who are formally educated in art and culture and the others who by working position work with it). Also, there are many possibilities for team building.

II Lacks, misses and problems within the cultural institutions and offer

1. *Short period of cultural activities.* “All the programmes are compressed in two or three summer months, and people here live from tourism and cannot achieve all the cultural events, what is reasonable.” (MI) There should be made a strategy due to which will be created some new and redistributed the current cultural activities among all year. It may be done by all (or as many as possible) the participants and actors which would together find the best solutions and programmes.
2. *Petrovac remained without exterior performing space.* “Petrovac has lost its scenes, especially because its summer scene, which should exist within this building (Memorial House *Crvena komuna*), because the private interest was dominated and new building build there. I am not against any private interest but am I for arrangement, agreement, compensation where is necessary such to be done.” (PP) The strategies should be created and implemented to predict and propose activities in case of emer-

- gency. If you even do not try to make a constructive discussion with satisfactory objectives for all the sides, the problems will happen.
3. *These signalization is not adequate for cultural ambient in this area.* (MMS) With small efforts many problems connected to signalization of cultural localities, institutions etc may be fixed. There should be taken an initiative from local level oriented to Municipality of Budva or other institutions which could set the signalization.
 4. *Cultural programmes are mainly free.* “The main problem is that cultural programmes are for free! Cultural events are to be charged, because all of that is paid by someone with limited budget (cultural institution for example). People do not appreciate things which are free. Today’s so called ‘elite’ like to pay and if they come to the theatre, the lower ‘elite’ would also like to go there to with them and to be ‘seen’.” (JT) Such statement is partially true and should be seriously taken into account, but it would definitely decrease the number of regular visitors (especially those indigent) who are used on free activities.
 5. *All the cultural activities are located in Memorial House Crvena komuna.* This is mainly true, although some of the cultural programmes are being performed in the other spaces, but the general impression is that such a problem can be more-less easily solved with creative approaches to many other areas for some events. Depending of the projects, some of them would probably require smaller expenses and efforts (churches and their outer space, Memorial House *Reževići*, Castello fort, Lazaret fort, different private spaces, hotels, cafe bars, restaurants, open spaces, Primary School...), while the others would be much more expensive (arranging and re-establishing Community Centre Brežine, arranging football stadium during summer as open scene, adaptation of two old building of primary schools in nearby villages, creating spaces for cultural events in abandoned and not finished buildings etc).
 6. *Non-existence of a Club of Friends of Art in Petrovac for children and adults.* Such a Club (as NGO) can be easily established and it can hold both employees from *Crvena komuna* and the externals, e.g. parents of local children. Such association would encourage youth to visit, participate and love cultural programmes and cultural institutions.

IV Financial problems

1. *People cannot always reach cultural programmes because they do not have enough money.* “When I was younger I could reach all the cultural programmes, but today, un-

fortunately, I cannot.” (DĆ) This statement is true, but in the context of Petrovac it almost does not stand, because there are almost no cultural programmes which should be paid.

2. *Financial budgets are always small.* Finding alternative ways of fundraising – foreign funds, finding donors and sponsors, private-public partnerships and different ways of possibilities...

V Lacking the educated professionals, cultural facilities and activities

1. *Lacking the professionals in art and culture in Memorial House Crvena komuna.* (DM)

Increasing the HR capacities, knowledge and skills should be one of the priorities in local cultural institution. Permanently participating in seminars, trainings, conferences, education, self-developing and many other activities would contribute. Unfortunately, such practices were never before done in this institution.

2. *There are no models to children in their families for developing cultural spirit.* (PP)

This serious problem may not be easily solved, but may be mitigated with constant improving knowledge, skills and information.

3. *There are no many external places for dance and gathering people during cultural activities in Petrovac.* (JĐ)

In the past times there existed several well known places in Petrovac which were reserved for dancing during summer nights, among which were the most famous terraces of two former hotels – Sutjeska and Oliva. Today’s cultural practices of younger people are less engaged with such forms of dancing during evenings, but rather with the gathering in disco clubs, bars and other places. Maybe having one nice and well arranged, quite place with slow music and stage for dancing would be good touristic offer, because it does not exist in modern Petrovac.

4. *Outer amphitheatre in Primary School in Petrovac is not used while the inner is closed and out of use.* Older generations remember that this space was used in larger extend for cultural and other school activities, but several years ago a new director decided to close the inner amphitheatre and to concrete it, so now it is out of purpose.

Several good practices were also mentioned:

1. *A children theatre in Petrovac exists for several years.*
2. *Many cultural activities are located in Memorial House Crvena komuna making it a real cultural centre.*

3. *Creative working spaces in Primary School in Petrovac are some of the best cultural examples in this town.*
4. *Creative workshops about self-development exist in Petrovac for more than 25 years.*
5. *Contemporary life and technical circumstances provide many possibilities for developing cultural interests among children.*

Several suggestions which may be observed as possible projects in the next middle-term period (2015–2020):

I New ideas and projects

1. *Make no free cultural activities, especially not concerts, cinema, theatre plays...* “If you bring some famous theatre play in our theatre and put higher price, people will come because they like to pay. From collected money there could be done many useful things to the institution which organize such event. (...) When there is a price people are interested in.” (JT) Such idea should be tested, but the danger lies in the fact that local people with lower financial status who were regular visitors may stop coming.
2. *In Memorial House Crvena komuna could organize different thematic artistic workshops for children.* “Those thematic workshops could be always about some current exhibition in our Gallery.” (MI) It may be expected that such activities can be interesting for children, because it does not exist at all. Making smaller exhibitions and concerts at the end could be one of the aims of such programmes.
3. *Possibilities of collaboration.* “The employees of local cultural institutions should go to directly to Primary School, offer and initiate the collaboration between this School and Memorial House *Crvena komuna*.” (MMS) There are many possible ways of collaboration between these two institutions, but it seems that, for the beginning, it may be mostly oriented towards the programmes from Primary School which may be realized in Memorial House *Crvena komuna* and on the projects which may mutually organize.
4. *Collaboration among the institutions/organisations on variety of cultural and other activities.* For example, when NGO *Urbani kult* organises Jazz and Reggae Festival in Petrovac, small workshops, concerts, performances, public discussions etc. could be organized. All the following activities may be organized in collaboration with Memorial House *Crvena komuna*, Primary Music School, NGOs, teachers of music and local musicians.

5. *Different cultural volunteer programmes.* Actors of cultural scene in Petrovac, mostly cultural and educational institutions, organisations and amateurs may organize different volunteer activities within their or some other projects which would engage together or separately – local schoolchildren from Primary School, other teenagers and youths, adult people and pensioners.
6. *Forming organisations/institutions which would provide “ad hoc” creative answers to the challenges in local community.* (PP) A kind of such organization is Local Community NGO (Serb. Mjesna zajednica), but it is very hard for them to solve all the problems because they are only in charge of informing and contacting local or national authorities.
7. *Making a cultural open scene in Petrovac.* “Maybe Castello fort in Petrovac can be a small summer scene.” (PP) This is one of the many possible locations, among which, Lazaret fort, Lučice and Buljarica beach, old and abandoned hotel “As” and its environment in Perazića Do village, the abandoned quarters in Skočidevojka village, football stadium, etc.
8. *Creating a richer theatre and cinema life in Petrovac.* It is not only on *Crvena komuna* to conduct such projects, but also there should be involved also Public Institution City Theatre from Budva and private firms which manage the cinema in Budva.
9. *Developing and encouraging NGO sector in Petrovac.* (MI) Existing NGO scene should be encouraged and more connected with the local community. Also, there several new NGOs could be established which will be directed by younger and more enthusiastic professionals.
10. *Developing and encouraging different forms of cultural projects connected to local traditions.* “E. g. researching the topic – important women from Petrovac.” (MMS)

II More creative and rational usage of existing cultural potentials

1. *Primary School in Petrovac has certain space for cultural and other programmes.* These capacities may be used more than now, for example – school library, music hall, courtyards, inner amphitheatre etc.
2. *Adapting the space in and around the Primary School for originally created creative programmes and spaces (inner and outer courtyard, external classrooms, whole ambient near the school...).* “Providing for those children ambient where they could have a human development.” (PP)

3. *During autumn, winter and spring different cultural programmes could be realized in already existing spaces.* “Inviting people from other cultural scenes to come and perform in Petrovac, as well as creating artistic colonies”. (MI)
4. *An organized local group of people may do something.* (MI) Civil sector and local citizens only partially may improve the situation in the town, but connection of locals, organisations, institutions and private sector could act better.
5. *Conversion of Community Centre Brežine into a cultural centre.* (PP) This was several times before mentioned.

III New strategies on engaging people in art and culture

1. *Possibility to get people interested in culture.* “There should be ‘woken up’ the sensibility for art and culture, which all of us possess it” (MMS) It definitely would not be easy to “wake up” this sensibility, but offering children as much as possible cultural and other programmes to participate in, could be very helpful.
2. *Workshops for children and parents.* Mutual workshops for children and their parents may provide better sense and deeper interest about culture and art. On this way adult people should be involved in these fields although usually do not “practice” art and culture, while the children built their interest and skills for artistic expression.
3. *Improving and developing people.* “The most important thing is, next to morals and not hurting the others, to improve others. If you are not improving the others you are missing your own cultural purpose in society. You can improve the other by your own life, being the example of it and that our own presence lifts people, even without any spoken word, and that your acts, your guests and your activities should motivate, stimulate and direct others.” (PP) Working on such noble and human aims is one of the most important things in human society, but, unfortunately, it is rarely mentioned and more rarely conducted in practice.
4. *Involve the children from all the grades in local Primary School to make one theatre play during the school year and organize a small festival.* “It would be important to include parents to help children who are involved in these cultural activities”. (JT)

3. RESULTS OF THE THIRD FOCUS-GROUP-INTERVIEW ON CULTURAL SCENE ACTORS IN PETROVAC AND ITS SURROUNDINGS

The third focus-group interview was held on Monday, the 14th of September, 2015 at 6.15 PM also in Museum Room of Memorial House *Crvena komuna* in Petrovac. The interview lasted around two hours. Among invited people, seven of them came:

1. Mrs. Ljiljana Četković (Petrovac), retired librarian who worked in Petrovac Library from the beginning of 1970s until several years ago,
2. Mrs. Radmila Franićević (Petrovac), long standing teacher of English language in Primary School *Mirko Srzentić* in Petrovac, organizer of many cultural and other programmes with local schoolchildren in context of Primary School or religious institutions (e.g. Monastery Gradište in Buljarica village), poetry writer, pensioner,
3. Mrs. Olga Đedović (Petrovac), teacher in Primary School *Mirko Srzentić* in Petrovac, organizer of many cultural activities (mostly the theatre shows, carnivals, recitals...) with schoolchildren in this town and in other places,
4. Mrs. Bojana Đurović (Petrovac), manager in art marketing, employees in Memorial House *Crvena komuna* in Petrovac,
5. Miss. Itana Lalović (Budva), ethnologist-anthropologist, freelance and independent researcher,
6. Miss. Jovana Todorović (Belgrade–Budva), student of drama and philosophy, and
7. Mr. Mirko Grubić (Petrovac), long standing organiser of cultural activities in cinema hall in Memorial House *Crvena komuna* (cinema and theatre).

The work of this focus-group also passed in constructive dialogue, almost without confronting views, but several times with louder speaking when talked about problems. Like the previous time, I was the moderator and there was no assistant. Much more than the last times I had to suggest, to invite participants to talk and to start speaking about certain topics. I guess it was partially because none of them had such an experience in research before and because among them there were three older ladies, among whom one did not talk till the very end of focus-group interview when I asked her a question. During this interview generally less observations and ideas were mentioned because some of the participants, despite my suggestions to focus, were speaking mostly about some general problems in the town. The work of this focus-group was also recorded on audio track and we have taken several photographs.

Problems which were recognized and discussed about are divided into several groups:

I Lacking the sense and interest for art and culture

1. *Lacking the understanding for involving in participation in cultural life by presenting artefacts to cultural institutions.* “Many people today do not practice to contribute in such activities, even, during past times, it was regular practice. On the other hand, for example, my family and I were presented several old family stuffs connected to Paštrovići culture to Memorial House *Reževići*.” (DM) I consider that this practices may be changed by promoting philanthropy and former examples by local people. Also, finding people who would nowadays give such presents to cultural institutions and involving them into project about increasing awareness about importance of collaboration and participation in work of improving domicile cultural actors.
2. *Lacking the sense of initiative and participation in cultural activities among the cultural workers although they are invited.* “Unfortunately, some people from culture, education and other similar professions, today are almost not at all interested in participating in cultural life. Also, I was inviting several times on this focus-group interviews and they always had some excuses. In the past times which I did not experience, but often hear from older people, many things were different – people were more involved into cultural activities and volunteering at all.” (DM) It is obvious that people are today much more oriented to their own problems, earnings money, and other personal priorities and interest, than to the community welfare and public good. I would say that such trends happen, among the other factors, due to the changed system of values in our society, but also thanks to public opinion, media and the other authorities which do not support and promote such ways of behaviour. Changing this big and complex concepts (system of values, public opinion, media, authorities) is not easy and there should not be expected some revolutionary changes. Instead of these global problems, there should be invest more power in solving smaller and local issues.

II Negative trends in the local culture which are directed by the authorities

1. *People on managerial positions in cultural and educational institutions are inadequate.* “Nowadays people managerial positions in cultural and educational positions are inadequate who are always saying that everything is great and lovely, and that everything is functioning perfectly, we work in the most modern conditions... (OĐ) This is a big

truth but I almost do not see a way to change it and to solve such problems which exist in the whole society.

2. *When Mrs. Branka Pavlović got removed from position of director, the quality standard and cultural programs decreased.* “After Branka Pavlović was removed, in this institution many things have deteriorated.” (MG). Among the locals former (and the first) director of Memorial House *Crvena komuna* – Mrs. Branka Pavlović was remembered as big enthusiast and worker who from this newly established institution (in 1987) made modern, remarkable and well known cultural centre not only within this town, but also in a wider area. As mentioned above, due to political changes in Municipality of Budva, she was removed from this position in 2003 and after that she was not officially employed in domain of culture. She nowadays lives with her husband, painter Savo Pavlović, in Petrovac and Reževići village. Such examples, unfortunately, are not the unique and they represent the bad practices and having no understanding for such delicate fields of human expressions such as art and culture.
3. *The Committee for Culture of Memorial House Crvena komuna in the past was inadequate and nowadays does not exist.* “I cannot understand that in Petrovac, among many other citizens (especially several those from the fields of art and culture), could not be found adequate members for The Committee of Culture in Memorial House *Crvena komuna*. This body, for a while, was consisted of, if you do not mind me saying so, people who were inadequate for such function, like postman, janitor etc. Please, let me know how it was possible to set such people from completely different professions in such Committee. This is a thing that moves me away from such cultural institution.” (OĐ) This problem is witnessed not only in cultural institutions but also in many other companies where people who are politically eligible are set on such positions, rather than competent experts. What may be an equally big problem is that for several last year non-existing of this Committee is due to the fact it is merging in bigger institution Museum and Galleries of Budva which has its own Committee for Culture. Currently, this body has five members, including two from Petrovac (artist Savo Pavlović and Niko Perazić, manager of *Crvena komuna*).
4. *A possible transfer of Library from Memorial house Crvena komuna to Community Centre Brežine.* “You know that in every civilized town Library is located in its very centre, near the museums, university and other public institutions. Also, I guess that you all are familiar with the fact that the old Library in Budva was firstly closed for several

years, and then removed from the town centre to inappropriate location – University building located far away in the outskirts of town. I consider that such destiny should not befall the Petrovac Library, because it is potentially planning our library to remove in Community Centre *Brežine*.” (JT). Such problem was also previously mentioned and elaborated, so its disadvantages will not be presented here again.

5. *Primary Schools in Budva enjoy better treatment than Primary School in Petrovac.*

“Two primary schools from Budva always had better treatment in the local government than primary school in Petrovac. Every year during the celebration of the Day of Municipality Budva in program are involved schools from Budva, never our school-children.” (OĐ) Such situations are the consequences of centralization, political will and not often forgetting by the local Municipal authorities that in Petrovac also exist some institutions.

6. *Non existence of a Secretary of Social Activities in Municipality of Budva.* This problem was mentioned several times before and it will not be presented here.

7. *Memorial House Crvena komuna as the last interest of the newly established institution in Budva.* “There is one problem in this new centralization because while merging with museums and galleries from Budva there have been some disagreements. In fact, our programmes (cinema, theatre) become activities of the secondary importance, so it would be better that such merging did not even happened. According to such logic, cinema and theatre activities should become part of Budva Grad Theatre.” (MG) “It is the centralization which compels us to, even for the most banal thing, to ask for approval the government of the institution in Budva. Because of that our programme is reduced” (BĐ). Such a statement is relatively argued due to the fact that many employees from two memorial houses are not satisfied with such reorganization because on the very practical and low level they cannot function and do their activities without agreement from director in Budva. The last statement about City Theatre would be hardly possible, because this public institution does not even have its theatre and cinema space in the town of Budva where it conducts almost all of their theatre festival programmes, while in Petrovac for three decades of its existence, it did not organize not even one theatre show. Also, there cannot be found any reasons to separate the governing of the cinema hall from the rest Memorial House *Crvena komuna*.

III Bad conditions of current cultural institutions and resources

1. *Bad conditions for basic work in Primary School Mirko Srzentić.* “In 1981 our Primary School was one of the most modern and advanced school not only in Montenegro, but wider. Today our School is descended to the level worst than 50 years ago, because our primary teaching tools are still blackboard, sponge and chalk. We may talk about some digitization and computerization, but today I, as teacher, every morning may take only two chalks.” (OĐ) It is evident that a big problem and disharmony between the official information (told by directors) and the real situation exists due to the lack of funds, more to that due to the lack of honest wish to improve the situation by a director who is much more political than educational person. Such serious problems may not be easily fixed.
2. *Non existence of citizen’s assembly in Petrovac.* “Once in Petrovac existed a citizens’ assembly consisted of all the interested people where you could present your opinion about bad and good things, but also to mention problems connected to local community, town etc. On this place people were discussing about all the things about town of Petrovac.” (OĐ) “Today people make distance from such practices only because they see that there is nothing which they can change, improve and contribute.” (RF) Today, unfortunately, we do not have such places like *forums* where the local people can come and during public discussion speak about actual problems and ways for solving them. On the other side, the strengths of one of the several individuals now are not as powerful as in the past times when the system of values was much more prone to the collective spirit and interest than today. This problem is more complex and I am not sure what are the possible steps which should be conducted aiming to solve this more global than local problem.
3. *Bad conditions of old national costumes from Memorial House Crvena komuna.* “Many years ago while director of Memorial House *Crvena komuna* was Mrs. Branka Pavlović, were created several traditional Montenegrin and Paštrovići costumes for local children. These cloths were for many years part of this memorial house used in many cultural activities. Last year I was in situation to use wardrobe of this institution and what I found there were those costumes, very ruined and neglected.” (OĐ) Such and similar situations, unfortunately, often happened in local cultural institutions where, due to indifference and unconcern some artefacts and equipment were destroyed forever, not only the old national and other costumes.
4. *The space of Community Centre Brežine unused for cultural activities.* “I would really like to know the purpose of Community Centre *Brežine* which is located by the road

towards the Lučice beach. Far away our School was interested in using this space for the purpose of our cultural activities for children, but today it does not have any cultural or community functions.” (OĐ) As mentioned above, this building was build shortly after the earthquake 1979 and it was used, among others (e.g. sport), for cultural purposes: cinema, theatre etc. The circumstances during the last decades brought to it many other services: police, fire department, water supply office, electricity service, the Red Cross, hunting organisations, Local Community office etc. All these organisations and companies must exist somewhere in Petrovac and maybe this is a good location for them, but on the other side maybe it is not the right one.

5. *The lack of an open scene for movies and theatre in Petrovac.* In the past times, on several places in Petrovac existed an outdoor scene for theatre and cinema (behind the old Primary School near Donja St., and behind former hotel *Sutjeska*). Today this town does not possess such public space. Maybe the football stadium may be a possible location for suchlike summer scene for theatre, choir, orchestra... because in that time this place is out of use, the good and renovated stands exist, there is a parking lot nearby and it is located in the quiet and lovely part of town, partially tucked in the woods.
6. *Problem with loud music which interferes both with cultural activities and everyday life.* “There should be influenced on such that excessive noise during all the summer season reduces to normal measure which come from the boats, cafe bars etc. While it exists how we can promote any kind of culture?” (RF) Several steps should be conducted to decrease the volume of music and noise which comes from many cafes and other sources all around Petrovac during summer time. Maybe some Decision on local level could help, because the inspection in whose jurisdiction it is, does not do its job. Such problem is testified every summer in Petrovac.

IV Lacking the cultural programmes

1. *Non-existent cultural programmes in the Library.* “In the past everything was more interesting and there were more cultural programmes organised by the Petrovac Library and/or other cultural institution.” (LJĆ). This problem could be easily solved with a little enthusiasm by director and employees of this institution, because many book promotions, public readings and discussions with the authors require no or very small amount of money.
2. *During summer 2015 in Memorial House Crvena komuna about twice less exhibitions were organized.* “Because of the problems with centralization, all the cultural activities

are reduced double times in this year. Concretely I think of fine arts exhibitions which are twice reduced. This is precise information.” (BĐ) I guess that one of the possible ways to solve this big problem is to try, as working collective, to influence the director’s will and to inveigle her to focus on improving conditions for work and realization of programmes in Memorial House *Crvena komuna* in Petrovac.

During this focus-group the following projects were mentioned. They may be divided into two sections:

I Foundation of the new institutions, new organisations and creation of new cultural spaces in the town

1. *Foundation of a City Museum of Petrovac.* “According to the fact that Petrovac has long and rich history and culture, maybe as long-term objective there should be founded a new cultural institution in this town, for example The City Museum. This museum may store and exhibit material remains of all the historical periods – from prehistory times till the modern – communist. Such project could be also good for touristic industry, because Petrovac has many tourists during a year.” (IL) Foundation of a City Museum of Petrovac may be one of the key and most expensive projects in domain of culture in our town. It may be located (partly or entirely) in some of many remains of new but unfinished and uncompleted buildings in the town.
2. *Establishing Cultural Centre in Petrovac.* “There should be founded *umbrella* cultural institution in Petrovac – Cultural Centre which would unite all the existing cultural institutions.” (MG). On such objective I was more focused in one of the previous chapters and I think that it is both no important and possible (firstly because of the Law reasons) to merge museums, galleries, library and other elements into one. What may be done in the recent future is divide two memorial houses (*Crvena komuna* and *Reževići*) from Public Institution *Museums and Gallery* of Budva and making one public institution from them – e.g. Public Institution *Museums and Galleries* of Petrovac. Such institution may have two memorial houses; in Memorial House *Crvena komua* there may be several working units: 1) Museum of Revolutionary past about Red Commune and communist traditions, 2) Gallery *Marko K. Gregović* and 3) Cinema and theatre department, while Memorial House *Reževići* may contain 1) Museum about Paštrovići and 2) Gallery *Reževići*. Administration, designing, marketing and PR departments

were also be created. Other public institution could be Public Institution *National Library* of Petrovac which would have two branches – Library *Stefan Mitrov Ljubiša* located in Memorial House *Crvena komuna* (Petrovac) and Library *Reževići* located in Memorial House *Reževići*. Such organization of existing units would be better than current situation which in every domain depends on will of director and governing from Budva. Once we establish archaeology park *Mirište*, repurposed old primary schools in *Kruševica* and *Buljarica* villages, as well as founding a City Museum in Petrovac or conversion of old “*Bentonit*” factory into space for the artists, there should be conducted serious steps in finding the best solution about its administrative organization among one institution or within a few.

3. *Making a museum/show room in Petrovac Library.* “Making such a climate which would support establishing a smaller museum room/showroom about the librarianship in Petrovac and its surroundings. There could be exposed old photographs, books of old members, authentic documents, old typewriting machines (one original exists), original wooden table etc. This museum room/showroom should be located in context of Memorial House *Crvena komuna* or in our Library (what would not be a good idea, because there is very limited space) or in one of the offices of this institution. Such idea may be good for cherishing long standing traditions with first cultural institution in the place in which were engaged many locals as its heads, keepers, users etc.” (DM) Such goal (and project) would be very important, because nowadays Library gets many problems, becoming less and less important to cultural life of Petrovac, its old traditions and history are forgotten, the contemporary workers know nothing about its past, so I believe that founding a very place which will inherit, recall and additionally promote Library’s heritage and practice could contribute to it. There are former workers who remember “old better times” of the Library, as well as other stakeholders who could help its equipping by bestowal, selling and renting its private artefacts for this purpose, or sharing the memories about the previous work (locals, workers, institutions, especially Archives etc). On the other side, there is perennial problem with Library in Petrovac which heads and workers do nothing to promote and protect their interests or to popularize this institution, which, in advance, could be a threat for the noble aim of such possible showroom.
4. *Making a cafe-gallery instead of restaurant in the basement of Crvena komuna.* “I would leave cafe bar in the basement to exist, but I would make a cafe-gallery there

- with rich cultural programme. This is a nice space and also during winter people may come there and enjoy in different activities.” (JT) If realized, such idea could make a new place for gatherings of the artists, cultural workers and all the other interested guests. During the winter time and other parts of the year such a cafe-gallery could be interesting and informal location with rich cultural programme. The key problem with such initiative may be bad understanding from the lessee of current restaurant (few years ago – tavern with folk and new composed music). The methods should be found which would coax him to do it, in sense of sustainability and good financial incomes.
5. *Re-establishing the Association of Bankada – Zbor Paštovića.* “My childhood is also connected to traditional Paštovići events and meeting of locals which Bankada association organized every 28th of June on Drobni pijesak beach near Petrovac. I think that such activities should be re-established by making two teams of holders: the older one who had such experiences before and the younger who do not, but want to participate. The aim would be creating new touristic offer which would help to locals and tourists to meet the Bankada traditional activities.” (JT) Such activities were tried to be re-established several times, but, unfortunately, each time it stopped after several years of successful work. For the realization of such programmes, more serious steps should be conducted than simple gathering of people on Drobni pijesak beach on that day.
 6. *Library in Petrovac should be more expanded in the space of Memorial House Crvena komuna.* “The space of current Library is very small and there is no more place for storing the books. I think that in *Crvena komuna* exist much more than enough offices for employees. On the other side, there are several less representative rooms in this building which are not in use or serve as improvised depots but may be adapted into offices, while those more representative ones should be re-used in purpose of Library and Reading Room.” (JT). This problem and possible way of solving it were elaborated in detail in the subchapter about Library in Petrovac, so I will not repeat it again.
 7. *Establishing a Committee of Culture in cultural institutions in Petrovac.* It seems that such an objective may be taken into account only when cultural institutions in Petrovac became separate again. In current situation it does not seem to be possible.
 8. *Erecting one more flat on the Community Centre Brežine.* “On this Centre should be erected one flat, because it could cover some of the needs and shortcomings which exist with space in Petrovac. The Centre is positioned on very good location near the Primary School, kindergarten, lovely natural ambient.” (OĐ) The basement is the only

level in Community Centre *Brežine* where are nowadays located offices of mentioned organisations and firms, but we should take in mind that in Petrovac do not exist inner public/private playground for children, daily space for children with disabilities, centre for youths and teenagers, gym, space for cultural and other NGOs, centre for prevention of addictions, SOS telephone, artistic studios and many other organisations and creators of cultural and public life etc. Maybe erecting one or two more flats would solve such problems providing the missing space for many public subjects which exist in Petrovac but still do not possess its regular workplaces.

9. *Removing the offices of Memorial House Crvena komuna in Community Centre Brežine.* “Library should remain under the roof of this house, and the offices of *Crvena komuna* could be removed in the Community Centre *Brežine*. The visitors of cultural institutions do not want to look at the employees offices when come to the museum, but the exhibitions.” (JT) The quaintness of such idea may be its biggest problem, because there should be taken in mind that building of Memorial House *Crvena komuna* as such was created for the needs of the building as it is now (basement – gallery/library, first floor – gallery, museum, and second floor – smaller offices). According to those purposes, inner space was divided and organized and every hasty and unsystematic changes conducted without consulting the author of the building (architect and artist Slobodan Bobo Slovinić from Budva), would be inappropriate and in contrary with the professional manners.
10. *Kindergarten in Petrovac is not enough used.* “After the earthquake in 1979 Petrovac finally got kindergarten, but more than half space bigger than enough. That half of unused space still serves as storage for different stuff, previously for military equipment, kayaks, paddle and other things... My generation has struggled to Petrovac got this kindergarten, and we are now in situation that might loses this nursery, because we are not any more institution which belongs to Petrovac, but to Budva and its centralized institution. They are governing with it now.” (OĐ) It seems that this and the other similar problems which are connected to centralization of local institutions unfortunately may not be easily solved, but only by making an independent municipality and manage it legally.

II Developing new practices and projects

1. Reorganization of the space in Memorial House Crvena komuna and its repurpose.

“There are several rooms in Memorial House *Crvena komuna* which are out of use or serve as some large depots, but may be repurposed into offices for employees or some other activities (e.g. exhibitions).” (DM and JT) It is evident that several rooms are empty or not enough used (former ticket office, room near the cinema hall etc) but may be arranged into smaller offices, while the current larger offices could be repurposed into modern and technically well equipped Reading Room with small showroom about Library’s past. For the realization of such project (in this moment) the official arrangement should be done on the line Public Institution Museums and Gallery Budva with Public Institution *National Library* of Budva, because those potential spaces belong to the first, and the Library to the second actor. Also, there is one office on the second floor which belongs to Petrovac Local Office (part of Municipality of Budva – Branch for Local Government) which should be removed in the recent future if Municipality of Petrovac becomes independent, because a building of new Municipality should be built there. In such circumstances, this office would be also used as place for some cultural facilities. *Affirmation the practices of giving donating to cultural institutions.* “In my private collection I am keeping the old typewriting from my uncle Ljubomir Radović, former librarian in this Library. He gave it to me, having in mind that I will protect and keep it better than others, or find a new purpose for it. The machine is older than half a century, he used it for his work in the Library, he wrote on it every document... and I would like very much to donate it, but, unfortunately, I do not know where or to whom. It is now to my house, closed in its original box, and kept on safe, but I do not want it to go in trash.” (RF) “Your desire to donate something to cultural institution, instead of throwing it away or sell out is excellent. It is very nice that among locals still exist a wish to give and donate its private things to museum.” (DM) “My grandfather Uroš Davidović far away was teacher in primary school in Monastery Gradište in Buljarica and his son Đorđe Davidović gave to that Monastery many artworks and paintings. Nowadays whenever I go there I feel some emotional connections, these things remind me to my grandfather and to the childhood.” (RF). Such practices existed during past times in our region, but today they are forgotten and neglected. It would be worth re-establishing a culture of donating artefacts and other stuff to cultural institutions aiming to enrich capacities and to strengthen relations between local community and public institutions by exposing someone’s private things and collections donated.

2. *Making an annual plan for movie festivals in cinema hall of Crvena komuna.* “This year I visited Francophone movie festival and it was great. There should be periodically organizes similar activities connected to film: different cinema festivals, films for children, but also smaller theatre festivals etc.”(IL)
3. *Creating several days long cultural programmes in Monastery Gradište.* “Instead of making only one day celebration (e.g. The Day of St. Sava), there could be also made several day long cultural events in Monastery Gradište in Buljarica.” (JT)
4. *Making more artistic workshops with children and adults.* This suggestion was several times mentioned before in the previous focus-group.

Good practices mentioned during this focus-group interview:

1. *Children are generally interested in participating in cultural activities.*
2. *Parents are generally interested in participating in cultural activities.*
3. *Teachers from Primary School make several cultural programmes during year with schoolchildren, mostly with no any finance.*
4. *Teachers and children in 2014 made the second Spring Bazaar and collecting certain amount of money for the School and their activities, among others finally bought sound equipment.*
5. *Teachers from Petrovac still make cultural programmes with children in Monastery Gradište in Buljarica village.*
6. *In Petrovac church of St. Ilija children and teachers may regularly practice their cultural programmes for bigger events (e.g. in Monastery Gradište).*
7. *In Primary School in Petrovac children have subject “Environment and I” where learn about local cultural traditions*

Such focus groups and interaction with different creative people provided a better overview of the cultural scene and culture in general in the town of Petrovac. I would say that not only the mapped problems in culture or stressed good trends and plenty of creative ideas were the benefits of these researches and practices, but also the cognition that in our town so many people with excellent ideas and observations live, work or occasionally stay. It is obvious that they know this town, its problems and possibilities, advantages and disadvantages better than any director of local institutions who works in Budva and rarely visits its branches in Petrovac and Reževići. On the other side, a major part of people do almost nothing on everyday basis to

improve the situation and to solve the problems, which is also a serious problem. So, one of the key middle-term objectives in domain of improving the cultural scene and life in Petrovac must be finding a way to motivate locals to take some action and to start turning things for a better. I consider that such cultural workers will achieve more improving a general situation in domain of culture in Petrovac than those who wait, undertake nothing and constantly complain on their supervisors and directors. If they become active and let their voices be heard it could easily come to ears of the authorities who control it from another location.

4. THE RESULTS OF STRUCTURED INTERVIEWS WITH DIRECTORS OF NGOS FROM PETROVAC AND ITS SURROUNDINGS

Due to the impossibility to conduct the focus-group interview in person, I decided to send e-mails to all three directors of local NGOs who deal with culture and art in a narrow or a broad sense: Mr. Dragan Mijač - Brile, Mr. Đorđe V. Gregović and Mr. Stevo Davidović, and they all are located in Buljarica village. During the last week of August 2015, the participants of focus-group interviews were asked the following three questions via e-mail:

1. What are the main problems of cultural scene actors and cultural life in Petrovac?,
2. What should be long-term goals (next 20 years) and middle-term goals (until 2020) about cultural scene actors and cultural life in Petrovac?, and
3. What should be prior projects of actors of cultural scene in middle-term period (until 2020), including possibly establishing new institutions?¹⁶⁷

Mr. Dragan Mijač - Brile, director of NGO Buljarica Art thinks that the main problems of actors of cultural life and cultural scene in Petrovac for many years in a not-existence of space for artistic work and exhibitions (for those artists who do not possess their studios):

¹⁶⁷ The most significant answers were integrally cited in the box.

For many years I had and still have problems with space for work during summer artistic colony 'Buljarica Art'. Also, when the middle class of people do not buy your artworks (unlike in the past), than you know how bad economic and financial situation is in our society. There is no awareness on many instances to support the artists and cultural workers.

Some long-term goals, according to Mijač would be: finally changing the bad situation with non-existing space for artistic work (collective or individual), as well as to enable artists to normally live from their work and creations and a general improvement of the artists position in society. Among middle-term goals may be creating conditions for conversion of the building of former factory "Bentonit" (later "Montex") in Buljarica village into artistic and cultural centre. Some middle-term projects should include: factory "Bentonit" (later "Montex") in Buljarica village into artistic and cultural centre. Some middle-term projects should include:

Adaptation of the former factory building into centre for artistic creation, making permanent galleries for the artists who do not possess its own and making strategies for financial support to artist by periodically buying their artworks (for example, in the past local Municipality were conducting similar practices).

As a fine artist and sculptor, expectedly, Mijač was primary focused on topics from his professional domain. Lacking the work space and permanent exhibition space for artists' artworks truly presents one of the biggest problems. For several years he used some improvised spaces in Buljarica village, but nowadays it is not possible at all. Also, problems with proper and permanent space for the work during his the artistic colony is, unfortunately, something which is also well known. On the other side, his elder colleague fine artist Savo Pavlović solved this problem because in Prešeka village in Rijeka Reževića he has a small private house with lovely atelier in the pavement with gallery where visitors may come, see the paintings and buy it. This is one of the possible ways to overcome such a disadvantage, but not all the artists have possibility for it, because they do not possess bigger space for living. If a local artistic society existed, maybe they would get some abandoned or other space for collective or individual work. The idea of conversion and repurpose of the old factory building in Buljarica is a really good one and it should be seriously considered by the local government. It should be suggested to them but, knowing the local circumstances, such project would not be easy to realize due to the

disinterest of the municipal government if they do not see their private interests. There is also one other problem (or opportunity) – the owner of the building and surrounding land is a private firm which would, normally participate only if it goes along with their interests. Anyway, this idea is interesting and the benefits which it would bring are huge, but the way of realising it would be pretty hard and complicated.

Mr. Đorđe V. Gregović, director of NGO Za druga thinks that the main problems in actors of cultural scene and cultural life in Petrovac are:

Bureaucracy, the lack of technical capabilities for complex multidisciplinary projects, lack of trained personnel for such projects, offers uniformity in culture, hidebound views and lack of interest mean for projects outside the tourist season, poor quality, undefined and superficial audience.

Unfortunately, what Gregović mentioned is for the most part truth, but they are not easy to solve because they last for decades. On the other hand its change would be slow but not impossible if conducted with appropriate steps. In his opinion, long-term goals should be:

Creating an environment for regular international projects through the revitalization of public and devastated spaces (buildings of primary schools in nearby villages Buljarica and Žukovica, other locations in the hinterland and in Petrovac), creating conditions for annual scholarships to two talented students in the field of art and culture, profiling audiences through continuous artistic practice throughout the year; the launch of a festival in the domain of visual arts (e.g. design, film, photography etc), scheduling grant which would Petrovac attracted significant artists and authors. Long-term goals in the culture of Petrovac should be fully integrated with the process of creating a new identity of this place.

I would say that the most important long-term goal which he mentioned is the last one – “creating a new identity of this place”, because the actual identity of Petrovac was spontaneously created and connected to tourism, without any planned or developed strategy. Petrovac and its surrounding (as well as town of Budva and bigger part of Montenegrin coast) last ten years are known as potentially good places for quick earnings with business in domain of real estate by

selling and reselling properties (land, apartments, houses). Such reputation still exists, thankfully to a lesser extent than before, but if we would like to change or enrich Petrovac's identity into more prone to culture and art, it should be done in many different steps. Middle-term objectives in Petrovac should be, according to Gregović:

The formation of contemporary conceived a cultural centre in the space in Memorial House Crvena komuna (including Memorial House in Reževići), completely independent of the cultural policy of the Municipality of Budva.

In accordance to current circumstances, it seems that this project would be implemented only if Petrovac became independent municipality, hardly before. Among the other middle-term projects he also stressed:

The introduction of the concept of 'cultural tax' which can be realized through alliance with tourist activities...

However, a strong local and national political will should exist for its implementation, which does not seem to exist at the moment. According to him, the following projects should be realized in Petrovac before 2020: establishing Cultural Centre Petrovac (a key project) where Memorial House *Crvena komuna* would be an umbrella institution for school Reževići (an ethnographic museum), for a future archaeological park in Mirišta and Jazz Festival at Castello, but also for future Archive, as well as possible new art spaces. Although imagined as good and comprehensive idea with aim to gather all the "cultural" institutions and festivals in one, it is not possible to establish such a complex unit, because, for example, according to the law, archive department may only be part of Montenegrin State Archive. Also, Petrovac Jazz Festival is project of one NGO and there is no reason to become part of some public institution, but there are many other possibilities for shared organization through various partnerships, sponsorships etc.

Director of third Petrovac's NGO – Paštrovsko istorijsko društvo, Mr. Stevo Davidović, answering on the question about the key problems in cultural life and actors of cultural scene in Petrovac wrote:

Nominally, in Petrovac and its surroundings are two of institution of culture financed from the municipal budget (Crvena komuna and Reževići), but the impression is that they serve more to overcome the issues of employment of a certain number of people, then for the affirmation of cultural life in this part of Paštrovići region.

Unfortunately, this is one of the key observations about public cultural institutions, because, for years we have witnessed such practices. This is also happening beside such institutions, also in many others and on the state level.

Activities that exist are mostly focused on part of the year, which coincides with the tourist season, but if we talk about Petrovac as a place for living and so called community centre in the municipality of Budva, cultural life is reduced to a minimum.

This statement is mostly true, because during other parts of the year there are only several cultural programmes in Petrovac and nearest surroundings. Davidović believes that cultural institutions, as well as other organisations (primarily NGOs) “should deeper enter into what is really Paštrovići region heritage, which is disappearing before our eyes (songs, traditional cuisine, language, architecture, culture of using the olive oil, wine, reviving traditional crafts and all what is called intangible cultural heritage etc). I do not think that the way to preserve this heritage is promotion only during tourism season (with a star of pop music) and then forgetting everything till the next year (or longer, depending on the budget and program events where the money is usually spent). This should be a way of everyday living and then we could talk about cultural life which rests on the local tradition.” It is obvious that his statement is rooted into local traditional culture and cultural heritage, more than in artistic and other creation which do not deal with homeland traditions. It is understandable, if we have in mind the fact that he is director of NGO which deals with local and indigenous cultural codes and practices. I would deeply support this NGO to lead and create many different projects oriented to such mentioned programmes, because not many organisations which are primarily interested in such topics exist today. Davidović answered the second question it this manner:

Exactly what I said in response to the previous question – institutions and NGOs should be more into what is really a legacy of Paštrovići!

His third answer (on projects before 2020) was also more oriented to preservation and promotion of cultural heritage than to artistic expression:

Continuation of collecting and issuing old Paštrovići documents as well as instituting an annual scientific meeting on this topic (legal history, government, language and speech in Paštrovići etc), fully protection in the presentation of the mosaic in Petrovac, archaeological excavations on the site around the Church of the Holy Healers in Golubovići village in Buljarica, rehabilitation and presentations of the Bošković tower, rebuilding churches in and around Petrovac (only in Buljarica there are 7 that should be renewed), revival of traditional cuisine and the availability of specialties in local restaurants. Renaming Memorial House Crvena komuna to Paštrovići House because today there is no any public institution which inherits the name of Paštrovići, the name of which had its own centuries-long continuous thread of self-government and its clear recognition. Term 'Crvena komuna' it's just part of the heritage of Petrovac, which, if remove its ideologically, would be nothing special to highlight. Not to mention the fact that the current building was erected on the site of the former Serbian library.

I would add that many mentioned projects have certain importance and that they should be realised because they would certainly contribute to better knowledge of traditional values. On the other hand, the idea about changing the name of Memorial House *Crvena komuna* into Paštrovići centre would not be supported by me because of several reasons. Although officially named as such in the late 1980s, Petrovac municipality (commune) has been located on this very place for decades, which inherited socialist and communist views for almost 100 years now and it was named and known as *Crvena komuna*. Not only municipality, but also almost all the locals were oriented to this movement and supported the side which came out as the winner in WWII. This is not in any kind of contrary with previously mentioned Serbian Reading Room which existed here from 1890 because both were oriented to the liberation struggle and national enlightenment. It is important to mention that many communists were also members of the Reading Room as well as their leaders. Also, growing fascism all over the world should be taken in mind and a possible threat in the future, so I consider these antifascist movements and traditions very important. Last but not the least is the importance of not changing the names and other recognizable and built positive parts of institutions identity, especially not this one which would cause further divisions among the citizens of Petrovac who are already enough divided in many other senses (Serbs – Montene-

grins, Serbian language–Montenegrin language, Serbian Orthodox Church–Montenegrin Orthodox Church, independent Municipality Petrovac vs. independent Municipality Paštrovići, where the first represent the Montenegrin “option”, while the other is “Serbian”, etc). In accordance to this, the name “Red Commune” would somehow represent the Montenegrin traditions, while the name “Paštrovići” is more directed to some Serbian traditions, because the people from Paštrovići for centuries felt as Serbs. On the other hand, it is really obvious that today in Paštrovići region does not exist any institution which is devoted only/mainly to the Paštrovići traditions, culture, history and customs (Memorial House Reževići had many different projects and exhibitions oriented in such directions), so I think that it would have more sense and reasons or to rename Memorial House Reževići in Memorial House of Paštrovići (which for reason may offend the Reževići villagers because this building was Reževići Primary School and cultural centre etc), or maybe to newly establish such an institution in some of the still abandoned places. Maybe combining two names/ideas into one would also have make sense, e.g. Paštrovići Memorial House Reževići, because it inherits this local traditions more than any other contemporary cultural institution and it is just represented among domicile and wider public as such.

5. THE RESULTS OF STRUCTURED INTERVIEWS WITH DIRECTORS OF CULTURAL INSTITUTION FROM BUDVA

I sent five questions via email on the 22nd of August 2015 to the three directors of public cultural institutions from Budva whose branches are situated in Petrovac. They also sent their answers via email in a few days. People involved in this research are:

1. Mrs. Biljana Brajović, director of Public Institution *Museums and Galleries of Budva* which “covers” Memorial House *Crvena komuna* in Petrovac and Memorial House *Reževići* in Reževići village,
2. Mr. Srđan Duletić, director of Public Institution *National Library of Budva* which includes Library *Stefan Mitrov Ljubiša* from Petrovac, and
3. Mr. Nikola Vučković, director of Public Institution Primary Music School of Budva and its Branch in Petrovac.

They were asked to answer on the next five questions:

1. Due to the fact that your public institution has its branch in Petrovac, which are your objectives related to the cultural life of Petrovac and its environment?,

2. What are the key problems in the work of your institution related to the branch in Petrovac?,
3. What are the main problems of cultural scene actors and cultural life in Petrovac?,
4. What should be long-term goals (next 20 years) and middle-term goals (until 2020) about cultural scene actors and cultural life in Petrovac?, and
5. What should be prior projects of actors of cultural scene in middle-term period (until 2020), including possibly establishing new institutions?

The answers given by directors provided a very well and interesting general overview of these phenomena from different perspectives. There are some similarities noticed especially in domain of all these three institutions' aims ("preserving", "presenting", "providing" cultural goods or actions to people), but also all the directors were mostly focused on the areas in which their institution are acting. In the text below I will focus, present and comment each of the answers from all three interviewee.

Director of Public Institution *Museums and Galleries of Budva*, Mrs. Biljana Brajović, BA conservator-restorer, answered that in the institution where she works objectives related to the cultural life of Petrovac and its environment are:

More obliged to deal with culture as science and by plans we have to work on promotion of the local history, people, events etc.

I would also add that not only "culture as science" perspective should be practiced, but also many other "cultures", because the pure scientific approach is reserved for scientific institutions, not for museums and galleries. The key working problems of this institution related to its departments in Petrovac that she mentioned are: the lack of qualified employees, many years avoidance of systematic data and material processing and lacking of long-time planning and strategies. All the noticed problems, unfortunately, are obvious and almost on daily base we witness them. I hope that new administration and reorganization would contribute solving these problems. The main problems of cultural scene actors and cultural life in Petrovac that she noticed are the lack of interest by local people, perennial lack of qualified employees in former Public Institution Memorial House Crvena komuna and bad cooperation with local community. She mentioned some of the key problems among which I would highlight the first and third which exist for many years, but also may be solved by the frequent initiatives of public institu-

tion directed to local community aiming to engage it. According to director Brajović's opinion, long-term goals about Petrovac cultural development firstly mean having educational programs with young population, which is a good statement for making a successful and attached audience, participants and colleagues. Middle-term goals should be:

Raising attention to the environment and cultural assets which are in the unenviable position, involving the community in finding particular intangible cultural assets, and researching and studying everything that makes the specificity of this region...

These middle-term goals are surely some of the prior, but I would rather remind that cultural institutions and their employees should be well educated and organized, full of initiative and always ready to provide help and assist in many different situation connected to local art, culture and science. Several priority projects about actors of cultural scene which should be realized in the next middle-term period (until 2020) which she pointed out are:

Completing and enable archaeological sites Mirište in Petrovac centre, activities which would protect cultural goods, nomination of intangible cultural heritage to be legally recognized and protected as such, organizing different workshops and promotions of culture and cultural heritage and nomination of old buildings (e.g. former primary schools in Buljarica village near Petrovac) for a spaces which could be a special departments of the cultural institutions where would be systematically conceived programmes and set some important exhibitions about historical and cultural heritage, environment etc. of this area.

All the projects she mentioned are well and important and for some of them it is primary on Public Institution *Museums and Galleries of Budva* to initiate, support and lead them (e.g. archaeological site Mirišta, nomination of intangible cultural heritage, organizing workshops, nomination of abandoned building for cultural centres...). If any of these projects starts, there are many stakeholders who should support this institution, primary people and other institutions from Petrovac which often are very inert which contributes to the general stagnation.

Director of Public Institution *National Library* Budva, Mr. Srđan Duletić, BA in tourism and hospitality, singles out some objectives in the cultural institution where he works related to the cultural life of Petrovac and its environment in the future time:

Will be, primarily reflected in the processing, preservation and protection of library materials, as well as in expanding the culture of reading due to giving books for reading and using. In addition, special attention will be focused on the collections and the constitution of the material thematically dedicated to local topics about Paštrovići.

These objectives are well determined and would bring many benefits if realized in the near future. He also mentioned that the:

Key issues in Petrovac Library are related to the extremely unsuitable and modest space which houses books, as well as the lack of modern computer techniques. These problems have to be solved in cooperation with the founder of Library (Municipality of Budva), in order to provide adequate space for this Library.

The main actor which will start solving this problem should be the very Public Institution *National Library of Budva*, but stakeholders must be people from Petrovac, especially those who are on higher political positions, but also intellectuals, artists and cultural workers. In accordance with Duletić's opinion, the main problems in the cultural life of Petrovac and the environment are "reflected in the lack of cultural strategy for Petrovac. Making a strategy must be left primarily to the established cultural figures from Petrovac, which will offer quality solutions". He added that long-term objectives about cultural scene actors and cultural life in Petrovac:

Would be reflected in the construction of a new building where will be located newly formed institution 'Cultural Centre of Petrovac', the institution which would unify all the cultural functions in Petrovac and its surroundings.

This idea is good and should be supported but only if corresponds with law in sense that library becomes part of those possible future Centre, because the law determines its independence. Middle-term goals, according to him could be:

Formation of high-quality and skilled staff from the area of library and museums, which would in a quality manner collect and preserve cultural treasures of Petrovac and its environment from degradation, because we are witnessing the many cultural heritage are decayed and destroyed due to negligence and carelessness in our region.

On this noble path, it is the Public Institution *National Library of Budva* which has to take a major part in solving this issue. Some major projects about actors of cultural scene and cultural life in Petrovac which should be realized in the next middle-term period (till 2020) which he recognized are mostly related to active cooperation with the local Primary School “Mirko Srzentić”, the tourism industry, the local monasteries (Reževići and Gradište) and churches, NGOs and individuals, which all present a good stakeholders for future development and improvement of cultural life and actors in Petrovac. He concluded with:

In my opinion, as I stated in my previous answer that should form the new institution ‘Cultural Centre of Petrovac’ that their cultural activities raise the cultural life of Petrovac at a higher level.

Cultural centres exist as such in several municipalities in Montenegro (Bar, Kotor etc) and contain several different institutions, but according to the new laws about museums and libraries I am not sure how it would reflect on the cultural units among them. Actually, maybe the need for founding a public institution cultural centre which would unify all cultural institution in Petrovac does not exist, because it may also function on the level of public institutions as such, only separate from Budva.

Nikola Vučković, MA artist – pianist, director of Public Institution Primary Music School Budva and its Department in Petrovac answered the first question that in Petrovac should:

Enrich the cultural program in all fields, as far as possible. More concerts (with or without piano, is not necessary), art exhibitions, theatre performances for institutions such as the Memorial Houses Crvena komuna in Petrovac and Reževići village.

This statement is good, obvious and realistic and Primary Music School could take part in many of them by creating different programmes focussed on such activities and trying to imple-

ment them. Some of the key problems in the work of this institution related to the departments in Petrovac could be solved by increasing the number of students in Department in Petrovac and improving the correlation with the parent unit in Budva. Such practices, if done strategically always bring positive results. The next question related the problems about cultural actors and cultural scene in Petrovac and Vučković focused on the sphere of musical art:

In my professional opinion, both in Budva and Petrovac are lacking the awareness of importance of classical music. I am aware that for a long ago classical music is not 'fashionable', but it does not mean that should such neglected, especially because it has many advantages (the Mozart effect, refinement of spirit, usage in alternative medical purposes, etc.).

I would say that it is mainly on this educational institution to start and initiate such projects which would contribute to problem solving. Connecting with NGOs, museums and other possible partners (artists and cultural workers etc) these activities would be easier to implement. The goal he highlighted is not directly connected to Petrovac cultural scene, but more general, and is focused on providing “better conditions for local artists and for the artists from all the country”. Aiming to solve such general objective, all the stakeholders should be involved including this educational institution and make a big effort to provide desirable status. Some key projects related to cultural life and actors of cultural scene in Petrovac in the next 5 years, according to him should be:

Erecting the new building for the Music School, theatre or a better scene for the show, maybe a few more exhibition space, more frequent cultural and artistic programmes, raising awareness of the arts and its importance and more interest for it.

I would say that all the mentioned projects could be more long-term oriented, because of its complexity and expenses, and that focus should be set on less difficult activities such as providing better space for existing Music department in Petrovac (creating strategies for its further development, providing new equipment and instruments, enriched programme and more activities in domain of public events, marketing actions towards the popularization of music and Primary Music School, collaboration with other partners from Petrovac or abroad).

I agree with all three interviewed directors that all the problems and ideas they mentioned are good, relevant and important, but some of the highlighted problems lie in their competence and jurisdictions. According to that, in domain of cultural life and scene in Petrovac, I would suggest them first of all to improve their own conditions for work, to enrich programmes, to strengthen their capacities and always to additionally promote their institutions and activities.

XIV SWOT ANALYSIS ON MEMORIAL HOUSE *CRVENA KOMUNA* IN PETROVAC

Here is presented a SWOT analysis on Memorial House *Crvena komuna* in Petrovac which collects the results of three separate SWOT analyses conducted with participants of three focus-group interviews.¹⁶⁸ Next to their answers, this analysis also contains mine observations aiming to make a comprehensive base of good and bad sides of this main cultural institution in Petrovac, but also to point out what are the external opportunities and threats. Such a complete overview of all these characteristics may be practically applied in the future because it makes a solid database which has never before been completed.

An advantage and strength of this institution lies mainly in its location – the very centre of Petrovac and the main pedestrian zone where the streets are merging. This is the place where the first cultural institution in old Petrovac – the Serbian Reading Room with a Library had been established in a smaller building more than 100 years ago. Also, the local municipality office used to be placed in that building (Petrovac was independent until the 1950s), and another small building – the oldest known primary school with cinema and theatre in the basement. According to all of that, the current cultural institution somehow inherits all those traditions that gather people – from being a local administrative place (today there is one office that still exists there – a branch of the Municipality of Budva) to the most important ones – Library, Gallery, Museum, Cinema, conference room and other cultural facilities. All the mentioned strengthens the tradition of being one of the central places in the town. Also, the building is easy to get to because of its position (near the main parking and the main street in town). This is the most famous and the best known cultural institution in Petrovac among the locals and also among the people from other places. It opened in 1987 as memorial House *Crvena komuna* and its approximately 30 years long existence positioned this institution high and made it recognizable and well known in the circles of art and culture. It enjoys a positive image among the broad audiences. The three

¹⁶⁸ Last half hours from all the focus-group interviews were dedicated to drafting SWOT analysis for Memorial House *Crvena komuna*. Almost all the the participants have never before been involved in such activity, and I noticed they found it is interesting and useful method of analyzing cultural institution or some project. Despite I was in the role of moderator, because of thir no experiences, I was also participating in making of analyse, trying to let and stimulate them to be more productive.

floors high building has an attractive exterior made of stone, with many windows and niches in the facade, and a pleasing stone balcony. In its basement there is a cafe bar and a restaurant with a nice view of the nearby park, beach, sea and small islands, making this Memorial House positioned in one of the most beautiful town environments. A small amphitheatre and a square are situated in front of it and various public activities may be organized there. *Crvena komuna* is the only cultural institution in this place with such a profile which consolidates several artistic and cultural disciplines. Also, it is a unique place in Petrovac which provides possibilities for versatile programmes, due to its various facilities (cinema and theatre hall, small museum with piano, library, three galleries, external spaces). Among the most favourable things is the fact that this institution owns a whole building and almost all the space is used by it (except one small office on the second floor, the restaurant and the four small rental spaces on the other side). *Crvena komuna* is funded by the Municipal budget, but it could earn some additional funds by renting its inner spaces (galleries, museum hall or cinema). Except several minor issues, all parts of this institution are well connected and it is easy to approach one from the other. The most important fact is that *Crvena komuna* has great and long working experience which provided it with a large portfolio – projects database, published catalogues and other materials, a great amount of documents and an archive (not arranged, indeed). It also owns more than 200 artworks (paintings, sculptures, graphics, installations, etc), a museum of communist and revolutionary past with rich visual (photographs) and written documentation (copies of documents), and a small library which may be used. A certain continuity in organizing different cultural programmes exists, so we can conclude that this institution has solid and good quality cultural activities and it offered various cultural programmes: exhibitions, book promotions, theatre, cinema, performance, etc. all more or less attended. The space capacities make possible organizing several different programmes at the same time. There are also good and acoustic halls, especially the cinema/theatre which has been modernized several years ago. Technical equipment is solid and more or less functional and it serves well the institution needs. A good cooperation with many local and national institutions/organisations and artists is of a great importance for Petrovac and its culture it has been establishing for many years now. Among the others, there is a continuous cooperation with local Primary School and Primary Music School where a space for culture is provided and a chance is given to the domicile children to participate directly in various cultural events. Good interpersonal relations are of a special importance among colleagues in these institutions. This is the case of Memorial House *Crvena komuna* where all the employees have more or less good interpersonal relations. Most of them are also committed and helpful to each others. Among a certain number of employees (mostly those formally educated in domain of art and culture) a

desire for networking and collaboration with other institutions, organisations and artists/cultural workers exists. Also, there are people in this group who want to learn more and acquire new skills, knowledge and experiences in domain of their work. A positive practice of the manager of *Crvena komuna*, Mr. Niko Perazić, of being present on almost every event which is organized in this institution (what is not a case with other cultural institutions in our Municipality) is very important. This cannot be said for all of his colleagues. Marketing potential of the institution is not enough developed, but the positive trends are that the institution regularly announces its events in media and on the Internet, updates its website and sends invitations via post and e-mail newsletters. One of the biggest potentials of this institution is its mostly positive image among broad audiences which is being created during the last three decades. On the other side, even bigger potential is their HR where more could definitely be done if it creates conditions for their professional development and direct engagement in certain projects.

Analysing the Memorial House *Crvena komuna*, I managed to find more weaknesses than strengths which should be considered as an opportunity and a challenge to get certain improvements if solved. Despite big potentials of the building, it is obvious that it is not completely used: several rooms are either out of use or rarely used, some big spaces are not furnished, adapting a room for theatre plays still does not function after many years, etc. The building is not adapted to people with physical disabilities. Nearby external space is not adequate: e.g. broken stone slabs on the street in front of the building entrance, too many commercials from surrounding restaurants. Also, the originally created main entrance functions as a side entrance (only for cinema/theatre hall) and it is usually closed. Due to almost 30 years of existence, many elements of the building are old and decrepit (windows, doors, shutters, some equipment...), while the others are uncomfortable (chairs in the museum room where most events are organized) or too strongly emphasized (e.g. light in the gallery and museum on the first floor which unnecessarily heats the space and consume more than enough electricity). During sunny, rainy, windy, cold and other bad weather conditions, the doors and windows of Memorial House do not function well, which is especially visible in the Library where rain enters from windows or through the current side entrance which is almost in the same level as the street. In this sense the lack of quality isolation is notable, but there are also problems with installations. Electricity does not function well and steam heating has been out of use for many years, because during heavy rains its chamber is full of water (!). Air condition system does not exist in the whole building and only several air condition machines exist (allegedly for disrupting the facade of the building which is itself a cultural heritage). Ventilation is also poorly made and unpleasant odours from the restaurants are felt in the museum and gallery on the first floor. Conditions for preserving

the artworks are also not proper (close to the sea and exposure to a large amount of humidity, sea salt, etc) and they should be better preserved in current spaces and depots. The lack of documentation and not completed inventory lists of artwork collections, museum artefacts and a library, as well as a non-existence of architectural and other sources (photo, written, material...) about the building, its history and tradition. Such a condition is a consequence of lacking the awareness and professional knowledge about such an important element of the institution – administration. There are many financial problems – from irregular salaries and insufficient fund of basic activities, till the fact that all the profit from space rentals goes directly to the Budget of Municipality. On the other side, this institution does not even try to reach financial or any other support from alternative sources (State Budget, European Funds, donors, etc). There is a limited and not diversified financial system lacking the administrative capacity to fundraise projects from other sponsors. The HR is not involved into project management, especially not in writing project applications, which is common for all the cultural institutions in Municipality of Budva. This institution also does not have developed and defined its visual capacity and only a non-significant logo of the institution and Gallery *Marko K. Gregović* exists. No mission and vision for the future. Unfortunately, *Crvena komuna* does not possess any strategy or plan for its development, no marketing strategies, no HR development strategies, etc. A special problem is the lack of diversified audience, despite some activities are well-attended. This institution has a certain (but not large) number of locals who often and regularly attend the cultural events. Unfortunately, other cultural workers are usually not among them, also teachers and members of religious institutions, media, touristic organization and other possible stakeholders of Petrovac's cultural life. It is indicative that a large number of employees do not attend cultural events which their institution is organizing (unless it is not a part of their working shift). The lack of animation strategies and practices aiming to attract the possible target groups is evident (especially the schoolchildren, youth, students, retired people etc). Non-existence of the mechanism for cooperation with local community which should be created and modeled on the research of local target group and using the good practices from similar institutions where such problems were solved. Lacking the collaboration with other institutions, organisations, private sector and individuals is also present, but due to many years of professional experience and program development etc, it may seem that it exists. I primarily think of mutual serious projects which would be created, developed and implemented together with other elements. It is also important to note that in this institution projects are lacking during autumn, winter and spring time, so the period from October to May could be better and more creatively used. One of the weaknesses is the existence of only one permanent exhibition in the Museum Room (copies of photographs and

documents on the communist and revolutionary past of Petrovac). During 2015 this exhibition was refreshed with new legends and frames. The potential exists, but maybe the initiative and boldness are missing. It must also be mentioned that no evaluation during and after the projects, no press clipping, no audio and video recordings of all events exists (usually there are only partial video recordings and photographs). The potentials of the Internet and social networks are not used at all (no profiles on social networks, no You Tube channel, etc), and this must be solved as soon as possible, because HR potential in people who would manage it exists. The manager of institution is not high and formally educated professional cultural worker, but he puts his efforts and positive results are noticed. From about 15 employed in this institution (which is overstaffed) only four of them are from domain of culture: two fine artists (MA), one fine artist (college) and one marketing manager in art (college). There also works one employee who studied but not graduated from the history of art. It is evident that such an overstaffed institution does not have enough spaces and offices for regular and normal work.¹⁶⁹ Further, it is not possible to have a comprehensive and professional guidance in this institution, because the employees do not possess enough information about the building, its history, collections, exhibitions etc. Also, the staff never organized workshops and other activities for different generations. They unfortunately (usually) do not speak any foreign language, and certain employees are inert, lazy and not work oriented. I consider that they have to be more motivated and educated in domain in culture and their capacities therefore more developed because there is general lacking of motivation for work among the employees. Only the investment in HR, as well as employing new younger and experienced highly educated enthusiastic professionals with vision and good working habits, may improve general work conditions and projects in this cultural institution.

Among the opportunities which support and may additionally improve the work in the institution is a nice surroundings outside the building (well arranged city park, proximity to main town communications and parking, surrounding location, proximity to the sea and beach, old and new good looking nearby buildings...). All these external factors strengthen and encourage this cultural institution and their work. Touristic season brings many tourists and locals to the main promenade and some of them regularly enter usually the galleries in the basement. Many other national and international institutions, organisations and individuals often choose *Crvena komuna*

¹⁶⁹ During Branka Pavlović was director of Public Institution Memorial House *Crvena komuna*, there were only few employees who were doing all the necessary job. I remind that in this period (1987–2003) the institution had its constant growth and progress. After the local Municipal elections in 2003 she was removed and large number of not formally educated people was employed. During every local political changes the authorities employed more and more workers in public sector, as well as in this institution.

as a place where they organize and present their events and projects (exhibitions, conferences, public presentations, meetings, etc), which both directly and potentially make new stakeholders and possible partners for future activities. Some of them are also paying the rent of the space. It is important to say that younger generations of artists and other creators are interested in collaboration with this institution because they see its potentials and capacities, and know how to use it for their projects. Also, many artists, cultural workers and scientist during summer stay in Petrovac for holiday, which may be used to improve and enrich its cultural programme. As above mentioned, among the audience there are some always interested visitors from Petrovac, but many other target groups should be animated (schoolchildren, youth, pensioners, other cultural workers and artists, teachers, businessmen and many other possible visitors, partners or stakeholders). Donors exist, but only a small number collaborated with this institution. *Crvena komuna* should use many different ways to improve funds, equipment and working conditions in the building and this can be provided by a variety of national and foreign funds and projects. Also, it should start using different open national and international calls. Media coverage is good and the local TV and Radio from Budva cover almost all the events organized in this cultural institution. Other media may also be interested but there should also exist an initiative from the organizers to invite them. Using free and easy to handle possibilities which Internet offers (better promotion, communication, briefing) may be one of the best opportunities provided by contemporary lifestyle and digital era. Also, using and engaging young population which is ready to volunteer during some projects, may bring certain benefits to both sides. Opportunities for regional and international cooperation on many cultural projects exist and strategic compliance with European values and standards in heritage conservation and artistic expression are giving the opportunity for further development of the institution. There also exists a possibility to provide membership in European and international networks, regional cooperation (especially ex-YU) and access the resources of these networks. Among the external opportunities there is a strong belief that possible future Municipality of Petrovac would have more sense and understanding for cultural life in this town, than the current one. The future local government would be consisted of local people who would, hopefully, improve the life and work conditions in Petrovac.

The possible obstacles to this institution are primarily financial, because of the lack of willingness to see culture as a factor of economic progress and development of the Municipality. The financial dependence on the budget granted by the Municipality of Budva and it's often lacking the financial sources, even for the necessities (petrol for the official cars, soap, detergent, toilet papers and other hygiene items; refreshments for the cocktails after the events).

Other threats are current arrangements which say that all the income from external space rentals (restaurant and boutiques) goes to the Municipal budget. Funds are often cut by the Municipality and the salaries are irregular (the Municipality of Budva has big financial problems at the moment). Also, politicization and nepotism are common problems even in domain of culture. Non-stimulating policy for private sector to finance cultural projects should be changed. There are political, economic, financial, social and other crises which unfortunately often intervene with this region. Centralization is also one of the biggest threats – the centre of governing and decision making for this institution is in the town of Budva (Public Institution *Museums and Galleries of Budva*), and the fact that the initiatives come from employees from *Crvena komuna* are not welcomed in the government of this institutions. Problems with bad understanding from the centralized local municipal government in Budva are testified very often, but also there is a possibility of not having enough understanding even from the new Municipality of Petrovac. Political influence is often contrary to the interests of cultural development of the town and this institution. This is obvious even in the case of this institution when the employed a people on the political and personal line, excluding professional qualifications. Also, underdeveloped interdepartmental collaboration on all levels on the Republic is a problem in many public institutions. There is a lack of implementation of strategic documents (national, regional and local) which do not provide a strategic behaviour. Always existing problem with not informed and not interested audience would probably never be solved. Younger population usually does not attend the cultural programmes or would rather choose other types of entertainment which is a big challenge for cultural institutions. Especially during summer, nearby cafes emit very loud music during cultural programmes, but this could be partially solved by asking them to be quieter during some cultural events.

All mentioned above the analysis on Memorial House *Crvena komuna* in Petrovac is presented in the following table of SWOT aiming to present its positive and negative sides, both the internal and external ones:

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> – building is erected on the place of the oldest cultural institution in Petrovac which still exist in this Memorial House (The Serbian Library and Reading Room), but also on the place of old primary school, cinema, theatre and exterior summer scene – next to the Library (1890) the longest tradition of cultural activities in Petrovac (1987) – the most famous and best known cultural institution from Petrovac – excellent location and accessibility (the main promenade zone in the centre, near the main parking and the other main street) – nice and attractive building exterior – the only institution of this kind and capacities in Petrovac and its surroundings – the building is realtively big which allows the performing of various facilities – the whole building is used only by the Memorial House (except one small office and outer spaces for renting), which provides an adequate space for work – adequate space capacities for program activities: galleries / conference space, cafe, small balcony, public square in front the building which may be used 	<ul style="list-style-type: none"> – not using all the space potentials in the building – many old and decrepit elements of building – no adequate external scene – the main entrance is not in function as such – non existence of an adequate access for people with physical disabilities – old and bed conditions of doors and windows in several places where, during rains, water enters – non existing of quality isolations from the Sun, rain, wind, cold and other natural circumstances – electricity does not function properly – unsuitable theatre scene – lacking of air condition system in some parts of building (e.g. galleries in the basement and director office) – ventilation is bad resolved and unpleasant odours may be felt specially from the restaurant in the basement – steam heating out of work – obsolete technology and equipment – non existing the aggregate supply – the making and dressing room in theatre for several years is not finished – chairs in cinema hall are not modern (only covered with new material)

<ul style="list-style-type: none"> – posses outer amphitheatre which provides many additional possibilities (e.g. bigger music and performing programmes) – possibility to rent the space for many different programmes and earn money – possibility to pay the using of space in material and other goods, instead of paying in cash – good connections among the inner space of building, rooms and offices – portfolio: projects database and published catalogues and documents – solid cultural programme and offers (exhibitions, concerts, book promotions, round tables, cinema, theatre, performances...) – institution with years of experience, unique profile which consolidates several disciplines – possibility to having several different programmes in the same time – possibility to temporarily or permanently expose different exhibitions (there are three galleries) – big collection of artworks – parts of building which have certain artistic value (e.g. stone balcony, stained glass near the cinema hall, etc) – existing of a separate library (one higher shelf) where the books may be rented – existence of not modern but still working and solid equipment for realization of different activities 	<ul style="list-style-type: none"> – uncomfortable chairs in the museum room – small storage for all the art works – bad conditions for artworks preservation (temperature, humidity – very near the sea, etc) – still not completed detailed documentation of all the artistic collections and resources – non existing documentation about building and other elements of this object (non systematized and lacking neatly stacked institutional archive) – limited and non diversifications of financial sources – lacking of administrative capacity to fundraise researches and project from other donors, not familiar with project management and EU application related for that field – the mission and vision of the Memorial House are not well defined or not exist – non defined visual identity – not doing evaluation of the projects – non existence of strategy for cultural development of the institution – lack of HR development strategy – lack of PR and Marketing strategy – employees do not regularly attend the events in <i>Crvena komuna</i> – non existing of work and developing the audience – lacking of animation of audience – not doing a press clipping
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<ul style="list-style-type: none"> – spacious, modernized and solid cinema hall – good acoustic hall for programs in small museum and cinema hall – more-less regular funding from the Municipality of Budva – the faithful audience consisted of locals (not very big) which follows most of the activities – relatively positive image of this institution among the public – this institution in relatively well known in national context, but also non completely anonym among foreign cultural institutions and artists – good cooperation with local Primary Music School, local Primary School, many different institutions, organisations and individuals – manager (former director) of <i>Crvena komuna</i> is present on almost every event – good interpersonal relations among the employees – existence of commit stuff (even not much working and educated) – existing of the interest from certain number of the employees for networking and collaborating with other institutions, organisations and artists – readiness to learn new skills and practices among the employees – one younger and enthusiastic professional is recently employed 	<ul style="list-style-type: none"> – lack of innovation strategies and appropriate bodies for their implementation and correction – small investments in research and innovation – the same permanent exhibition in museum room – not enough developed cooperation with local community – no collaboration with other institutions – small number of projects with international partners in the national context – lack of long term artistic projects – lack of research and scientific projects – lack of round tables and conferences – undeveloped activities in commercial sector – lack of institutional capacity for project management and fundraising possibility – undeveloped cooperation with the private (business) sector – not existing the supervisory artistic board / council – many <i>ad hoc</i> created and realized programmes – small number of programmes during autumn, winter and spring – not very attractive programmes for wider audience – program usually are not adjusted to people who speak foreign languages – lacking of high educated and capably professionals on leading positions – lacking of managerial skill to the workers and heads of institution
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<ul style="list-style-type: none"> – commitment and helpful mood to the collaborators and associates among the employees – having a web site – sending invitations via post – sending newsletters via email – marketing potential based on previous image and prestige 	<ul style="list-style-type: none"> – overstuffed institution – not enough spaces and offices for all the employees – it is not possible to have a comprehensive and professional guiding in this institution, because the employees do not possess enough information about the building, its history, exhibitions etc. – stuff mostly does not speak foreign languages – certain employees are inert, lazy and not working oriented – workers should be more developed and educated – lacking of motivation for work among the employees – non existing of good web site – non existing of social networks presentations – institutions library is not listed, numbered and available
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> – nice surroundings of the building: arranged park, main promenade, proximity to the sea, old and new good looking nearby building – if they establish a new Petrovac Municipality, the Local Office may be removed making all the inner space to belong to this institution – other institutions, organisations and individuals are mainly interested in cooperation with Crvena komuna 	<ul style="list-style-type: none"> – lack of willingness to see culture as a factor of economic progress and development of the Municipality – financial dependence on the budget granted by the Municipality of Budva and its often lacking of financial sources – earnings which come from renting the external spaces (restaurant and boutiques) goes to the Municipal budget, because the institution does not have its own

<ul style="list-style-type: none"> – possibilities for networking with other cultural workers, organisations and institutions – new and young population interested in culture which come to the events – relatively good and constant audience (locals) – existence of potential donors and sponsors – existing of many open calls where is possible to apply for financial and other supports – possibility to stimulate private sector to finance cultural projects – possibility to charge rented space by private firms and restaurants – media covering of almost all activities – free and easy to handle possibilities which Internet offers for better promotion, communication etc – expected better understanding from the possible new Municipality of Petrovac – youth population which still has not build their artistic taste and habits may pe potential volunteers and collaborators on some projects – possibility to cooperate with artists, cultural workers, scientists etc who durnig summer time stay in Petrovac on holiday – possibility for cooperation with other national institutions, researchers, good reputation, giving opportunity for international fundraising 	<ul style="list-style-type: none"> – funding cuts made by the Municipality – a huge threat for the operation of such an institution – irregular salaries from the Municipalities because of its financial problems – earnings from renting do not go to budget of Memorial House – non-stimulating policy for private sector to finance cultural projects – political, economic, financial, social and other crisis – politicization of culture and nepotism – centre of governing and decision making is in Budva (centralization) – non enough understanding from the centralized local government in Budva – possibility of not having enough understanding from the new Municipality of Petrovac – not interested colleagues and other institutions for collaborations – employing a people on the political and personal line, excluding professional qualifications – political influence which is often contrary to the interest of cultural developing and this institution – problems with centralized institution (not independence) – the initiatives which come from employees from <i>Crvena komuna</i> are not welcomed to the govern of Public institution <i>Museums and Galleries</i>
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<ul style="list-style-type: none"> – opportunities for regional and international cooperation in research, cultural and artistic projects and activities – strategic compliance with European values and standards in heritage conservation and artistic expression are giving the opportunity for further development of the institution – possibility to provide membership in European and international networks, regional cooperation (especially ex-YU) and access to resources of these networks 	<ul style="list-style-type: none"> – underdeveloped interdepartmental collaboration on all levels on the State – lack of implementation of strategic documents (national, regional and local) – non informed and non interested audience – lacking of local audience – younger population usually does not attend the cultural programmes or would rather choose other entertainments – external access on the main promenade is broken – cafes which emit very loud music during cultural programmes
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Table 2 – SWOT analysis on Memorial House Crvena komuna in Petrovac

Due to these observations, the possible mission of Memorial House *Crvena komuna* should be: *The Memorial House Crvena komuna is the branch of public institution on which is based cultural life in town of Petrovac na Moru. Through the organization and realization of many cultural, artistic and other activities, cooperation with other subjects from this or other towns, technical and space support the organization of other cultural activities, this Memorial House becomes a centre of local community and culture aiming to satisfy cultural and artistic needs on the first place of the citizens of Petrovac, but also to the tourists. Memorial House Crvena komuna aims to preserve the local cultural heritage, to affirm it and present to the wider audience and also to promote and support the contemporary artistic creations both of local artists and the others.*

The possible vision of Memorial House *Crvena komuna* should be: *The Memorial House Crvena komuna strives to be a leading cultural institution in Petrovac and its surroundings, professional employees and technically well-equipped cultural center in this area of Montenegro, constantly strengthening and developing its potential and capacities.*

XV THE SKETCHES OF POSSIBLE STRATEGIES FOR CULTURAL DEVELOPMENT OF PETROVAC AND ITS SURROUNDINGS WITH SPECIAL EMPHASIS ON MEMORIAL HOUSE CRVENA KOMUNA

In this chapter I present the sketches of possible strategies for cultural development of Petrovac and its surroundings aiming to enrich and improve the current situation in culture. The special emphasis in the part will be on Memorial House *Crvena komuna* which has the bigger potential than usually use. Some of them might be more successfully realized if Petrovac became independent municipality mostly because of the available normative and administrative framework which does not exist within current circumstances. On the other hand if exist the understanding and good will, some of the possible barriers could be solved. Unfortunately, I am not sure that the last is possible in the case of Petrovac which is for decades part of Municipality of Budva and where its long-term independent cultural institutions suddenly became part of some other towns' institutions. Due to the fact that this topic has never been systematically analyzed and developed, there are plenty of possibilities for its improvement.

According to the identities of Petrovac and its cultural resources and practices, the strategies for cultural development of this town are divided into several main possible strategic directions¹⁷⁰: 1) Improving the work of local self-government in the field of culture in the municipality of Budva, 2) Improving the work of local public institutions of culture (infrastructure, equipment, programs, HR, capacity building...), 3) Research, protection, valorisation and presentation of tangible and intangible cultural heritage of Petrovac and its inclusion in sustainable social and economic development, 4) Supporting the non-institutional cultural sector and contemporary art and attracting members of creative profession in Petrovac, 5) Developing cooperation in the coastal region, in the State and international cultural cooperation.

Next to the strategies for cultural development of Petrovac in general, I will also suggest some possible strategic directions of further development for the Memorial House *Crvena komuna*.

¹⁷⁰ For providing a general overview on similar challenges and strategies in Montenegrin towns Kotor, Tivat and Herceg Novi, it was very useful to consult: *Prilozi za program razvoja kulture Opštine Kotor 2013–2017*. (2013), *Prilozi za program razvoja opštine Tivat 2013–2017*. (2013) and *Prilozi za program razvoja kulture Opštine Herceg Novi 2012– 2016. godine* (2012).

1) IMPROVING THE WORK OF LOCAL SELF-GOVERNMENT IN THE FIELD OF CULTURE IN THE MUNICIPALITY OF BUDVA

- 1.1. Founding a municipal *Council for Culture*. According to the Montenegrin Law on Culture (2008) this expert advisory body appoints the Major of Municipality. The Council for Culture should be focused on general town's cultural development strategies rather than current individual disputes among the institutions and organisations. They should be advocacy body, which lobby for culture to get more prominent place in the budget and among the strategic priorities of the Town. Also, the body should work to the other departments of the local administration to help culture to become an important strategic partner.¹⁷¹
- 1.2. Establishing a municipal *Secretary for Culture* from the current *Secretary for Social Activities*, or reorganizing it into *Secretary for Culture, Sport and Social Activities* with providing it more political and financial independence for cultural sector. Such Secretary would have to employ more cultural professionals than the existing one which would positively reflect on the municipal cultural system.
- 1.3. Establishing a function the Major's Advisor in Culture where will be positioned the prominent cultural worker or artist. He/she would be, parallel with the Council for Culture, in charge of all the municipality major's activities engaged with culture, e.g. decision making, funds distribution, organising cultural events among the municipality etc.
- 1.4. Creating official documents which on local level which would regulate and improve the work in cultural sector. First of all, creating a *Strategy for cultural development of municipality of Budva* which would consist of general strategic planning directions for long-term objectives (next 20 years) and direct middle-term strategies. Also, it would be good to make a local action plans for different spheres of culture.
- 1.5. The foundation of the *Municipal Project Centre* which will be engaged in writing project proposals, especially those for the EU and other international donors. Such centre would have a capacity to write and toteach other subjects to write project proposals not only in domain of culture. It would be necessary to establish such body because

¹⁷¹ The text which helps defining the aims of Council for Culutre: B92. *Šta je zadatak Saveta za kulturu?* http://www.b92.net/kultura/vesti.php?nav_category=1087&yyyy=2012&mm=11&dd=06&nav_id=658175 (accessed on Sept 15, 2015).

in the period of crisis on the local and national level, only budgets from abroad are the stable financial sources which may improve the situation.

- 1.6. Introduction of the “cultural fee” of which would be funded festivals and cultural programs in the city. This tax may be included in different payments (for example touristic tax) aiming to make solid separate budget, to increase the pressure on the municipal funds and to increase the awareness of people that culture and art are not free sectors which may function without finances.
- 1.7. Increasing the municipal allocation of money for culture. Culture must be treated as especially sensitive and fragile sector of human acting which is important because on the long-term level may improve the overall society. These are the reasons of increasing amounts which go to culture, but parallel should be increased the criteria for providing it, because it brings more benefits if create and support higher quality projects than the others.

2) IMPROVING THE WORK OF LOCAL CULTURAL PUBLIC INSTITUTIONS

- 2.1. Establishing the Public Institution *Museums and Galleries of Petrovac*. If Petrovac in the next few years became independent municipality, this process will be necessary and certainly will be accelerated. If remaining the current administrative situation, there should be fulfilled all the legal and other conditions for dividing Memorial House *Crvena komuna* and Memorial House *Reževići* from the Public Institution *Museums and Galleries of Budva* and their unification in one public institution. During the time, this institution could spread and include new cultural elements. Because of the limited capacities and small space of the future municipality surface, it would be better to include all the cultural institutions in one public institution which will have many different departments and branches. Such policy would also significantly reduce the expenses because there will be no several people on the same position in each public institutions but one for all.
- 2.2. Establishing the Public Institution *City Library of Petrovac*. Exactly the same principles should be conducted as for the museums and galleries. Current Library *Stefan Mitrov Ljubiša* in Petrovac which is a branch of Public Institution *National Library of Budva* should separate and, together with the Library from Memorial House *Reževići* make new public institution. To such institution should be annexed the possible other

branches which should be created (e.g. Children Library, Library about the Paštrovići region, department for blind and visually impaired etc). Next to the two existing spaces for libraries in memorial centres *Crvena komuna* and *Reževići* there should be found a new space which would provide enable the fulfilment foreseen ideas.

- 2.3. Establishing a Branch of State Archive of Montenegro in Petrovac, because the only institution of such kind exists in Budva. Many documents from Petrovac and surrounding area are stored in this Archive but it would have more sense to such branch function also in Petrovac. There is certain normative framework which requires the conditions for establishing this institution and in new municipality Petrovac there will exist the one Branch of State Archive.
- 2.4. Establishing a cultural/community centre *Kruševica* in the building of former Primary School in Kruševiva village. For the realization of such strategy firstly must exist a certain political will in the local government. It seems that this project could be easier realized in the independent Municipality of Petrovac, because the nearby villages (Kruševica, Grabovica, Žukovica, Novoselje and Brda). This would be important because these villages occupy the negligible territory of the future municipality what requires the existence of some administrative/community unit located in this area.
- 2.5. Establishing a cultural/community centre *Buljarica* in the building of former Primary School in Buljarica village. On this way all of the three rural parts of future municipality (Reževići, Paštrovići Mountain and Buljarica) will have the place where local people may work and gather, where exist different facilities (library, small museum, gallery, café etc). Also, such spaces may be the ambients where local cultural events, meetings, elections, public discussions and many other programmes may take place.
- 2.6. Founding a cultural/art/community centre in the former ores factory “Bentonit” in Buljarica. Such remarkable building, designed by one of the most famous and important Montenegrin architects Svetlana Kana Radević, would be amazing space for contemporary art expressions, due to the global trend that abandoned factories and stores became a significant artistic centers which support alternative ways of creativity. After finishing the legal and property accruals, the building should be partially restored and arranged, but the space should not me adopted but made available to contemporary artists use (based on competition and requirements defined by the rulebook).
- 2.7. Adapting the buildings of municipal public cultural institutions, modernizing them and equipping it with necessary furniture and equipment. All local cultural institutions

have the ruined parts of the buildings, many old, out of use and decrepit facilities which should be changed or repaired. This project aims to improve the existing capacities and to make it more functional, useful and attractive.

- 2.8. Adapting a whole or part of Community Centre *Brežine* for cultural and other community purpose. Arranging the existing rooms in the basement, as well as erection one or two more floors may provide sufficient space for different facilities, among which may be: Children's Library and Reading Room (near the Primary School, Primary Music School and Kindergarten), Library and Reading Room for people with physical disabilities, inner space for children to gather and play, local youth office, offices of some cultural institutions which do not have enough space in its objects, office for SOS, daily centre for children with disabilities, gym etc. Also, some of the existing offices in the basement (Local Community, Red Cross, local hunting organization, electricity office etc) may be better incorporated in such complex and comprehensive community centre which would gather local people.
- 2.9. Permanent organising the workshops, seminars, lectures, conferences, training, practices and other kinds of activities which would improve the employees in the cultural institutions skills and knowledge. These programmes could be conducted within several different fields: local and regional cultural heritage, management of cultural institutions, management of art and culture, event management, legislation on culture, contemporary approach to marketing, PR and media, project proposal writing, fundraising, heritology and museology, curating the exhibitions, improving foreign languages etc. The programmes may be held in local cultural institutions and in some other places.

3) RESEARCH, PROTECTION, VALORISATION AND PRESENTATION OF TANGIBLE AND INTANGIBLE CULTURAL HERITAGE OF PETOROVAC AND ITS INCLUSION IN SUSTAINABLE SOCIAL AND ECONOMIC DEVELOPMENT

- 3.1. Improving the existing museum capacities which preserve cultural heritage in a smaller ethnographic museum/room on Paštrovići traditional lifestyle in Memorial House *Reževići* and even smaller collection of copies of documents and photographs on Petrovac communist and revolutionary past in Crvena komuna. Also, spreading

their domain of interest on some other fields of cultural heritage (e.g. maritime, underwater archaeological, agricultural, geological...). Also, there must be continuity working on the preservation, conservation and restoration of the museum artefacts which requires the engagement of professionals – conservators-restorators. In Petrovac live only one professional in that domain but works in Museum in Budva.

- 3.2. In context of churches and monasteries establishing and improving capacities for preserving, presenting and available for the research rich treasuries of smaller religious ritual artefacts, other movable (books, documentations, icons, tombstones, etc) and immovable objects (parts of fresco decorations, architecture, graveyards, etc). These museums/showrooms/galleries may be taken as part of cultural, scientific and touristic offer for both the interested locals, researchers and tourists, and provide certain amount of income which could make them partly self sustainable.
- 3.3. Valorisation of the archaeological site Mirište in Petrovac. Finishing legal procedure about the ownership on the archaeological site, there must be continued collecting, conserving and researching discovered archaeological material from this site. After arranging all of that, there should be conserved all discovered parts of the objects and provided certain conditions for its preservation. Partially adaptation of the existing object which covers the Late Antique mosaic and making new rooms for exposure of the findings among smaller touristic visit centre which may contain also the cafe bar, book and souvenir shop, toilet for the visitors with following infrastructure. There should also be made a parking and road for approaching. After finishing all these activities and providing space for regular functioning of this centre (or archaeological park if possible to create), the archaeological excavations of the rest of the site should be continued aiming to improve and complete the knowledge about Antique and Medieval place. This centre may be part of the local public institution or independent unit.
- 3.4. Founding a *Town Museum of Petrovac* which would collect, research and present local cultural heritage from the prehistoric times to the contemporary period. If all the existing and future capacities improve and start functioning properly, presenting and researching local cultural heritage, maybe such museum should not be build, but rather gather all the spaces and units which deal with cultural heritage as this umbrella institution (among the Public Institution *Museums and Galleries of Petrovac*).
- 3.5. Making a good and comprehensive database about all cultural heritages in Petrovac and surrounding area (rural and submarine area). This project should be conducted by

the local cultural public institution (or organization, but there is still no one in charge of such projects) aiming to provide the complete database for researchers and other people about of known archaeological, architectural, historical, memorial and other sites and objects, but almost no material cultural heritage and practices. The base should contain the basic information about all the sites, locations, local toponyms and oral traditions, contemporary and (if exist) past photographs, all written and published sources about it, complete bibliographies, etc. Such database may grow into a bigger synthetic project which can be set on the internet and periodically updated.

3.6. Conservation and restoration of all cultural heritage monuments, objects and sites in Petrovac and surrounding areas where exist need for it. There are many material cultural heritage objects which need these kind of treatment so there should be firstly made a list of all of them, than made a selection of priorities. Such kind of practices should be periodically conducted by the local museum institution when exist a need for such.

3.7. Activating rural area and environmental heritage complex for revitalizing and re-settlement, cultural activities, touristic offer etc. These projects contribute in general to preservation of authentic and traditional values, crafts and products, as well as environment, localities and other objects. On the other hand, it promotes the “healthy” way of living, promotes re-establishing the connections with the Nature, supports alternative touristic offers and earnings, as well as gathering people on the rural areas in their old houses etc. Organising different events, fests and programmes in these environments.

4) SUPPORTING THE NON-INSTITUTIONAL CULTURAL SECTOR AND CONTEMPORARY ART AND ATTRACTING MEMBERS OF CREATIVE PROFESSION IN PETROVAC

4.1. Supporting local contemporary artists (from all the artistic spheres) in a competition organized by Municipality or some of its bodies, e.g. Council for Culture. This competition may be organized annually, aiming to support and strengthen their work. The winner would be awarded with financial support necessary for realization of his/her project. Also, local artists may be supported by periodical purchases of some of their artworks by the Municipality, local hotels and companies.

- 4.2. Attracting workers involved in art, creative industries and NGO sector to Petrovac where they could stay for definite or indefinite period of time working and developing their projects (production, design, publishing, fashion, marketing and advertising, computer games, media...). This could be realized through several favourable conditions for work and taxes (reduced taxes, space provided for work, pre-agreed purchase of the products, benefits related to organization establishment, start-up business benefits, etc.). Through such a project, creative and productive people would come to this town which would reflect on its offer and identity – a place which supports development of cultural industries, culture and creativity.
- 4.3. Establishing a public local gallery in Petrovac for permanent exhibitions of the artwork of local artists. This gallery could be established either by current Municipality or the future Municipality of Petrovac and may be part of the current or the future independent cultural public institution. In this gallery the paintings of Marko K. Gregović, academic painter (1867–1941) whose first artistic exhibition was in Cetinje (Montenegro) in 1896, should also be exhibited. In the gallery of Memorial House *Crvena komuna* which is named after him, only two of his paintings are exhibited and this unfortunate situation may be improved by collecting more of his and other local artists' paintings.
- 4.4. Constructing an open summer scene in Petrovac which does not exist for several decades now. A proper location which does not require lots of investments should be chosen for this object. For example, a local football pitch *Pod Malim brdom* may be an excellent place for implementing such a project, because there already exists an auditorium (stands, wide space for a mobile stage, a nearby parking lot, certain distance from noisy town centre, natural environment – under a hill, etc.). During the summer, this may be a perfect place for many cultural activities, while during other parts of year it could become football pitch again. There are some other locations which may also be periodically used and re-arranged as an open scene (Primary School courtyard, *Lazaret* fort, Petrovac port, small square with amphitheatre in front of *Crvena komuna*, beach *Lučice* and other small beaches or their backgrounds, abandoned or unfinished buildings, archaeological site *Mirište*, etc.). The places which could be used as open summer scenes should make only minimal adaptations on site, instead focusing on providing comfortable and easy-to-use furniture.

- 4.5. Upgrading the existing online Radio Petrovac which at the moment is not clearly structured and its contents are questionable. Perhaps a better choice is to create a new official Radio Petrovac (with its official radio frequency, not only web broadcasting) with regular informative, educational, cultural and entertainment programmes, various contents and active participation of local people.
- 4.6. Establishing a unique official web site about the town of Petrovac. Establishing a web site where its culture, traditions, cultural heritage, important persons, festivals and all the other events organized annually in Petrovac and its surrounding could be presented. This project could be realised by the local tourist organization in collaboration with cultural institutions and NGOs.

5) DEVELOPING COOPERATION IN COASTAL REGION, WITHIN THE STATE AND INTERNATIONAL CULTURAL COOPERATION

- 5.1. Adoption of the European *Agenda 21 for Culture 2013* with suggestions for cities and municipalities cultural policy and development providing an opportunity for each city to create a long-term vision of culture as a basic pillar of development. The implementation of this *Agenda* means taking the initiative together with the citizens. In this way we ensure that culture plays a key role in urban policies and at the same time we show solidarity and cooperation to the other cities and local governments in the world.
- 5.2. Establishing better cooperation with the Ministry of Culture and national cultural institutions. This kind of partnership could initiate some more complex cultural projects which would be organized in mutual collaboration. The local institutions should create some bigger and more important cultural projects and initiate cooperation with the other institutions/the Ministry. Some objectives of these practices in local public institutions could be: strengthening of local institutions, long-term collaboration with the most important national cultural institutions, participating in major projects, better portfolio, etc.
- 5.3. Establishing cultural cooperation with other coastal towns in Montenegro, foremost with Budva, Bar and Kotor. This may reflect on, for example, hosting several theatre plays in Petrovac during the summer *City Theatre Festival* in Budva. Further on, in Petrovac for almost ten years exists an international jazz festival which may be

partially relocated and organized in other nearby towns. Making projects together, creating strong partnerships and affiliation of funds for certain institutions/organizations which could cover both Budva and Petrovac due to small sizes of their areas (e.g. RTV Budva and Petrovac).

- 5.4. Often and regular applications for IPA cross-border collaboration projects in cooperation with cultural institutions/organizations from surrounding countries (Serbia, Croatia, Bosnia and Herzegovina, Albania and Kosovo). Also, often and regular applications for other available European funds. These ways of funding should be used as much as possible, especially nowadays when local and national budgets for culture are much lower than before.
- 5.5. Establishment of residential programmes for national and foreign artists/cultural workers which would be located in Petrovac or its surroundings. They could come to this place for a short period of time until their projects are completed or live and work on their projects here. After locating and acquiring an adequate space an international open call should be conducted aiming to attract foreign artists/cultural workers.
- 5.6. Establishing international cooperation and developing international cultural projects and manifestations. Perhaps the best places to start establishing cross-border collaboration are foreign embassies. Another important thing we should pay attention to is strategic planning for developing cultural cooperation with twin towns and this could also be very successful because of the special connections and benefits that such relations provide.

This subchapter shortly presents my point of view on eleven most important strategies which should be realized in Memorial House *Crvena komuna* aiming to improve the work conditions and quality of programme.

6) IMPROVING THE QUALITY OF WORK AND PROGRAMMES IN MEMORIAL HOUSE *CRVENA KOMUNA*

- 6.1. Improving physical conditions of the building, installations and furniture. First of all, the building has many problems: old and out of function elements (doors, windows, shutters), ventilation system does not function properly, there is no air condition in the galleries, basements and in the director's office, there are problems with electricity, an aggregate supply does not exist, the central heating does not work, the furniture

is old and uncomfortable, the light in the gallery and museum room is not adequate (too strong light that warms the space), etc. The main entrance and the hall which the new director of Public Institution *Museums and Galleries of Budva* got painted in garish green several months ago should be repainted in white. All these defects and disadvantages may be solved within short time through several small and big projects of reconstruction/adaptation. The funds may be provided through several different sources: municipality budget, state budget, European and other funds, donors and sponsors, etc.

- 6.2. Rationalising the space usage in Memorial House *Crvena komuna*. Two depots (not four as at the moment) are enough for all the artwork and other equipment which has to be stored in this building. Also, several rooms which are out-of-use should be adapted and converted into offices and the former main entrance should be opened and used as an alternative and there should also be one keeper at a time. Two amphitheatres in front of the building should be used better and as much as possible, as well as the area behind the building (the space in front of the former main entrance and a small plateau could be used for various cultural programmes, as they were in the past). Also, a small balcony on the first floor should be opened during nice weather conditions in the summer (it provides fresh air and natural light, it also provides more space to the visitors and creates a new experience because the balcony has not been opened nor used for many years).
- 6.3. Providing equipment for people with disabilities, especially for people in wheelchairs, but also for the others. One access ramp should be located at one of the two entrances to the galleries in the base of the building (or even both). The elevator should be set in the building providing an access to the people with disabilities (especially to people in wheelchairs) to the dress circle (toilet), the first floor (gallery, museum room and library) and the second (the offices and the Local Office of Municipality of Budva). One (of two existing) toilets should be adapted for people with disabilities. This is a comfortable and civilized way to provide an indispensable assistance to the people who need it, especially to those who would like to visit and participate in cultural and artistic programmes in this Memorial House.
- 6.4. Improving and developing the HR capacities. Permanent actions within the existing human resources in the forms of seminars, trainings, lectures, foreign languages classes and other similar activities would improve their capacities, knowledge and

skills. Special attention should be paid and special programmes should be organized for several employees who are formally educated in art and culture. Special emphasis should be put on constant enlargement of knowledge, mostly in managerial and marketing domains, cooperation with audience, project writing, PR, etc. On the other hand more formally educated professionals should be employed (in accordance with a new job systematization that should be made). Also, collegiums should be periodically organised in this institution (for example once a week) – these are the meetings of all employees aiming to discuss the work done, the future activities, problems, etc.

- 6.5. Improving the quality of programmes by re-founding the artistic/cultural council of this institution. The council should consist of several local (and maybe one external) professionals in art and culture who would annually (or more often) give their opinions on proposed projects on the basis of their artistic, cultural and scientific value. They should also initiate and suggest the creation of many other cultural programmes which should be implemented in this memorial house and elsewhere in Petrovac.
- 6.6. Improving and developing the existing marketing activities (unsatisfactory web site, posters and invitations) and creating the new ones. For example, there should be: made a marketing strategy of this institution, employed an expert in PR and marketing, opened several official profiles/pages on different social networks (Facebook, Twitter, Instagram...), established open days and free tours of the whole Memorial House, made advertisements and other promotional materials in various media, etc. Also, it would be useful to participate in different cultural and touristic fairs and meetings, summits and other possible events which gather many people and provide better communication and recognition.
- 6.7. Creating long-term and middle-term strategies and action plans. There should be created strategies and plans for future development of this institution. The authors should be mostly the employees of this institution and external experts from Municipality and other cultural institutions, as well as professionals specialised in cultural law and cultural policies. The strategies should be created for long-term period (the next 20 years) and for middle-term period (the next 5 years). Depending on strategies, several action plans should be also created.
- 6.8. Establishing partnerships with national and international cultural institutions and organizations. These partnerships should be based on different cultural and other programmes which should be mutually organized and realized by Memorial

House *Crvena komuna* and by some other institutions on locations in Montenegro or abroad. Memorial House *Crvena Komuna* can apply for funds of the Ministry of Culture with a Montenegrin partner, while with a foreign partner it can apply for various European and other funds.

- 6.9. Improving and developing the existing partnerships (e.g. Primary School and Primary Music School in Petrovac) and establishing new ones with other stakeholders (NGO sector, tourist organizations, cultural business sector, tourist and hospitality sector, religious institutions, media, etc). With all these partners many various projects could be realised, both in *Crvena komuna* or in some other locations.
- 6.10. Establishing more intensive and regular communication and cooperation with local audience and other possible target groups (schoolchildren, students, artists, people with disabilities, retirees, etc.). All these programmes (lectures, workshops, exhibition curations, collaboration in the creation and realisation of programmes, etc.) should be strategically planned and created first and then implemented, and all times monitored by its creators or external evaluators.
- 6.11. Improving and developing fundraising process. At the moment, this institution does not have any other strategy for funding except the regular annual inflow of funds by the Municipality of Budva. During last few years, this “regular” inflow, unfortunately, hasn’t been regular at all: not even the salaries were regular, moreover, they were several months late. This institution has almost no funds for many necessary facility reconstructions or programmes. As mentioned, at the moment Memorial House *Crvena komuna* does not have any strategy for funding and it almost does not use other sources at all, except the revenues of space rentals to boutiques and restaurant, which, again unfortunately, go directly to the Municipality of Budva budget. So, this institution does not use other available sources for funding such as funds of the Ministry of Culture, funds of the Ministry of Finances, especially the Fund of the Lottery, European funds, etc.) and it does not try to find any sponsor or donator itself. This should be changed soon if the management of this institution wants to have better work conditions, more projects and funds.

**I SPREADSHEET OF THE PROPOSED STRATEGIC OBJECTIVES, ACTIVITIES
AND INDICATORS OF SUCCESS**

The following table provides a general concise overview to all these possible strategic goals, activities and the indicators of their success.

	STRATEGY	PROPOSED ACTIVITIES	INDICATORS OF SUCCESS
1.1.	Founding a Council for Culture in Municipality of Budva	<ul style="list-style-type: none"> – Making a study on justification of establishing the Council – Making a initiative by the Mayor of Municipality – Bringing a Decision about founding this Council and formally establishment by the Mayor of Municipality – Making a strategic plan about the work of Council for Cultue – Choosing the members of the Council – Bringing a formal acts of Councils work (Statute, Rules of Procedure, etc) 	<ul style="list-style-type: none"> – Founded the Municipal Council for Culture – Council for Culture which work and realize its activities
1.2.	Establishing municipal Secretary for Culture	<ul style="list-style-type: none"> – Making a study on justification of establishing a new secretary – Bringing a formal Decision about establishing a Secretary of Culture in local municipal Assembly 	<ul style="list-style-type: none"> – Established municipal Secretary for Culture – Secretar ywhich normally functions

1.2.		<ul style="list-style-type: none"> – Reorganization of the current Secretary because of the founding new – Providing new space for work and equip it – Bringing a formal acts of Councils work (Rules of Procedure, etc) – Stuffing a Secretary 	
1.3.	Establishing a function the Municipality Mayor's Advisor in Culture	<ul style="list-style-type: none"> – Making a initiative by the Mayor of Municipality for establishing this function – Making a study on justification of establishing a new function – Bringing a formal Decision about establishing this function – Bringing a formal acts of Councils work (Rules of Procedure, etc) – Choosing advisor by the Mayor 	– Established a function Municipality Mayor's Advisor in Culture
1.4.	Creating strategic plan for cultural development for Municipality Budva	<ul style="list-style-type: none"> – Making a decision by municipal govern about creating a plan – Making a team of relevant professionals – Team works on the strategic plan making – Submit a plan to the revisions and refining 	– Strategic plan is completed

		<ul style="list-style-type: none"> – Final adoption of the plan in Municipality Assembly 	
1.5.	Creating development strategies of cultural public institutions in Municipality of Budva.	<ul style="list-style-type: none"> – Initiation of creating the development strategies by directors of cultural public institutions – Choosing a professional working team – Submit a strategy to the revisions and refining – Final adoption of the strategies 	<ul style="list-style-type: none"> – Development strategies of cultural public institutions are created
1.6.	The foundation of the Municipal Project Centre engaged in writing project proposals	<ul style="list-style-type: none"> – Making a formal Decision in the local Assembly about foundation of the centre – Making a strategic plan about establishing ans work of the centre – Providing a working space, equipping it and employing the people 	<ul style="list-style-type: none"> – The Municipal Project Centre is founded
1.7.	Introduction of the “cultural fee” for funding festivals and cultural programs in the town	<ul style="list-style-type: none"> – Bringing a formal decision in local Assembly about introducing the “cultural fee” – Making a strategic plan about introducing the “cultural fee – Creating a feasibility and implementation plan – Implementation 	<ul style="list-style-type: none"> – “Culutral fee” is introduced – Existing the funds collected by this fee – Usage the finances in cultural projects

1.8.	Increasing the municipal allocation of money for culture	<ul style="list-style-type: none"> – Lobbying of political parties in the local Assembly – Voting a higher budget for culture in the Assembly – Allocation of resources 	– Higher budgets provided for culture
2.1.	Establishing the Public Institution <i>Museums and Galleries of Petrovac</i>	<ul style="list-style-type: none"> – Making a study on justification of establishing new PI – Making a formal decision on the Assembly – Formal establishment of the new PI – Administrative reorganization – Bringing a formal acts (Statute, Rules of Procedure, etc) – Employ the people who nowadays work in Memorial Houses <i>Crvena komuna</i> and <i>Reževići</i> – Open public competition and employ people (for other functions – director, assistant director, secretary, curators, restorators etc) 	– Established Public Institution <i>Museums and Galleries of Petrovac</i>
2.2.	Establishing the Public Institution <i>City Library of Petrovac</i>	<ul style="list-style-type: none"> – Making a study on justification of establishing new PI – Making a formal decision on the Assembly 	– Established Public Institution <i>City Library of Petrovac</i>

		<ul style="list-style-type: none"> – Formal establishment of the new PI – Administrative reorganization – Bringing a formal (Stature, Rules of Procedure, etc) – Employ the people who nowadays work in Library <i>Stefan Mitrov Ljubiša</i> – Open public competition and employ people (for other functions – director, assistant director, secretary, curators, restorators etc) 	<ul style="list-style-type: none"> – Established Public Institution <i>City Library of Petrovac</i>
2.3.	Establishing a Branch of State Archive of Montenegro in Petrovac	<ul style="list-style-type: none"> – Making a study of justification of establishing a new archive branch – Decision making about establishing by the State Archive of Montenegro – Finding and equipping a proper space for the archive – Making a agreement with archive branch in Budva, other institutions and local people about taking the documents for the new archive branch in Petrovac – Open public competition and employ people 	<ul style="list-style-type: none"> – Established a Branch of State Archive of Montenegro in Petrovac

2.4.	Establishing a cultural/ community centre <i>Kruševica</i>	<ul style="list-style-type: none"> – Making a study of justification on establishing a cultural/community centre <i>Kruševica</i> – Making formal decision about repurpose of the abandoned building into cultural/community centre – Making a strategic development plan on this centre – Construction works on the exterior and interior – Equipping and furnishing the centre – Open public competition and employ people – Public opening 	– Established cultural/ community centre <i>Kruševica</i>
2.5.	Establishing a cultural/ community centre <i>Buljarica</i>	<ul style="list-style-type: none"> – Making a study of justification on establishing a cultural/community centre <i>Buljarica</i> – Making formal decision about repurpose of the abandoned building into cultural/community centre – Making a strategic development plan on this centre – Construction works on the exterior and interior 	– Established cultural/ community centre <i>Buljarica</i>

		<ul style="list-style-type: none"> – Equipping and furnishing the centre – Open public competition and employ people – Public opening 	
2.6.	Founding a cultural / art/community centre in the former ores factory “Bentonit”	<ul style="list-style-type: none"> – Making a study of justification on founding a cultural/art/community centre in the former factory “Bentonit” – Making formal decision about repurpose of the abandoned factory building into cultural/art/community centre – Making a strategic development plan on this centre – Construction works on the exterior and interior – Equipping and furnishing the centre – Open public competition and employ people – Public opening 	– Founded cultural/art/community centre in the former factory “Bentonit”
2.7.	Adapting the buildings in Petrovac of municipal public cultural institutions	<ul style="list-style-type: none"> – Having a will by director and decision making about adapt the buildings – Undertake works on adopting the exterior and interior of buildings 	– Adapted buildings in Petrovac municipal public cultural institutions

2.7.		<ul style="list-style-type: none"> – Furnishing and equipping the institutions with new and modern facilities 	<ul style="list-style-type: none"> – Newly refurbished space with adequate and necessary equipment and furniture
2.8.	Adopring a whole or part of Community Centre <i>Brežine</i> for cultural activities and opening there cultural facilities	<ul style="list-style-type: none"> – Making a study on justification of adopring a whole/part of Community centre <i>Brežine</i> for culture – Making a formal decision by the local Assembly about adopting a building for cultural activities – Construction works on the building – Equipping and furnishing a space – Open public competition and employ people 	<ul style="list-style-type: none"> – Adopted a whole/part of Community Centre <i>Brežine</i> for cultural activities – Opening new cultural facilities and institutions/ organizations in the Centre
2.9.	Permanent organising the workshops, seminars etc. for the employees in the cultural institutions	<ul style="list-style-type: none"> – Making a plans about permanent education of the employees in the local cultural institutions – Implementation the plans through series of activities for employees 	<ul style="list-style-type: none"> – Realized the educational and other activities – Employeed reached new skills and techniques, got knowledge etc. – Applying the experiences in practical work
3.1.	Improving the existing museum capacities in Petrovac	<ul style="list-style-type: none"> – Making a decision by director about improving the musum capacities – Making a plan about improving the capacities 	<ul style="list-style-type: none"> – Improved the existing museum capacities in Petrovac – Founded the new museum collections

		<ul style="list-style-type: none"> – Realization of the plan through different activities (reorganization of the museum spaces, conservation and restoration of artifacts, making new exhibitions, opening new museum collections, acquire new artifacts, etc) 	<ul style="list-style-type: none"> – Acquired new artifacts – Made new permanent exhibitions
3.2.	Establishing and improving capacities for preservation the heritage in churches and monasteries	<ul style="list-style-type: none"> – Making a plan on establishing and improving capacities for preservation religious heritage – Binding a official decisions by the church authorities for this project – Providing a spaces for the permanent exhibitions – Conservation and restoration of the artifacts – Exhibition the artefacts and making a relevant catalogues 	<ul style="list-style-type: none"> – Established a new capacities for exhibiting religious and other artefacts from the churches and monasteries – Conservated and restored artifacts from the monasteries and churches
3.3.	Valorization the archaeological site Mirište in Petrovac	<ul style="list-style-type: none"> – Making a study of justification about valorization the archaeological site Mirište in Petrovac – Resolve the issue of the land ownership 	<ul style="list-style-type: none"> – Valorized archaeological site Mirište in Petrovac for locals and tourists

		<ul style="list-style-type: none"> – Making a official decision by the authorities on valorization of the site – Forming a working professional body which will organize and supervise the activities – Construction works and building necessary objects – Furnishing and equipping the site 	
3.4.	Founding a town museum of Petrovac	<ul style="list-style-type: none"> – Creating a study of justification and feasibility study of establishing a town museum in Petrovac – Making a formal decision about establishing this museum by the local Assembly – Making a strategic plan for its future development and its implementation – Construction works – Equipping and furnishing the museum – Making several museum collections – Open public competition and employ people 	<ul style="list-style-type: none"> – Town museum in Petrovac is established – The collections are created and equipped with artifacts/material

3.5.	Making a good and comprehensive database about all the cultural heritage in Petrovac	<ul style="list-style-type: none"> – Making a initiative by the local musum or some other actor incharged in cultural heritage – Choosing a team which will make a plan of work – Collecting data through the researches (desk, field, interviews etc) – Arranging a collected material, sorting and analyzing it – Preparing the results in a form of book or catallogue and making it available (printing book, internet site etc) – Permanent updating this base with new information 	<ul style="list-style-type: none"> – The first step on comprehensive database on all the cultural heritage in Petrovac is completed (listing, descctibing, analysing etc. as more as possible) – Smaller furthter researches which are conducted aiming to fulfill the base – The results of these researches are available to the public
3.6.	Conservation and restorartion of all the cultural heritage in Petrovac which neccessary	<ul style="list-style-type: none"> – Making a initiative by the local museum or some other actor incharged in cultural heritage – Creating a list of all the endangered culutral heritagwe sites/objects/ artifacts in Petrovac region – Choosing the priorities (the most endangered) due to the previously done analysis 	<ul style="list-style-type: none"> – The endangered cultural heritage is conserved and resrored – Public presentation is done and the results are available to the interested audience

3.6.		<ul style="list-style-type: none"> – Forming a team of professionals which will undertake and realize this project – Conservation and restoration process – Public presentation of the realized project (book/ catalogue, exhibition, visiting the site, media, internet etc) – Repeating the process when necessary 	
3.7.	<p>Activating rural area and authentic ambiental natural and heritage for revitalizing and re-settlement, cultural activities and touristic offer</p>	<ul style="list-style-type: none"> – Creating a study of justification of such a complex and long-term project – Making a formal initiative by the local government for its realization – Creating a team who will do the strategic plan – Implementation of the plan 	<ul style="list-style-type: none"> – Rural area and authentic ambiental natural and cultural heritage are activated for the purposes of re-settlement, cultural programmes, touristic offers etc – In the rural area cultural activities, rural tourism, cultural tourism etc are happening
4.1.	<p>Support local contemporary artists</p>	<ul style="list-style-type: none"> – Making a decision on the local municipal level about supporting local artists 	<ul style="list-style-type: none"> – Improved a working environment for the artists (ateliers for work, gallery where can exhibit the artworks, material,)

		<ul style="list-style-type: none"> – Creating a strategy for supporting local artists in different spheres (by local government, cultural workers and artists) – Implementation the strategy through several different phases every year 	<ul style="list-style-type: none"> – Better selling the artworks (periodically buying a artworks by local artists) – Organized completions for artists and covering the expenses of the realization the winners project
4.2.	Attracting in Petrovac different workers involved in art, creative industries and NGO sector	<ul style="list-style-type: none"> – Decision making about this project on the local governing level – Creating a strategic plan of its realization – Providing conditions for attracting in Petrovac diferent cultrual and artistic workers, creative industries and NGOs (reduced taxes, provided space for work and cultural creatins, pre-agreed purchase of the products, reliefs for founding organizations, reliefs for start-up business...) – Making marketing and other activities to attract the possible interested target group 	<ul style="list-style-type: none"> – Made better conditions for (periodical or permanent) living and working for the actors of art and culutre, NGOs and creative industries – Increased number of memebers of these sectors in Petrovac in next several years

4.3.	Founding a public town gallery for permanent exhibitions of the local artists' artworks	<ul style="list-style-type: none"> – Making a study of justification of founding a public town gallery with permanently exposed artworks – Making a formal decision on the local government level about founding such gallery under the umbrella of existing cultural public institution – Creating a plan about founding of this institution – Implementation the plan (several the most important activities: finding a location and equipping it, making a selection of the artworks which will be exposed, Open public competition and employ people) – Public opening the gallery 	<ul style="list-style-type: none"> – The gallery is founded – The local artists exhibit their artworks in the gallery
4.4.	Making an open summer scene in Petrovac	<ul style="list-style-type: none"> – Creating a plan of justification on making a summer scene in Petrovac – Making a formal decision by the local government on founding the open summer scene – Creating a strategic plan on founding the open summer scene 	<ul style="list-style-type: none"> – The open summer scene in Petrovac is made and available for different programmes

		<ul style="list-style-type: none"> – Implementation of the plan (finding location, construction works, furnishing the place weith necessary, employing someone to take care about it) – Public opening the scene 	
4.5.	Improving the existing online Radio Petrovac	<ul style="list-style-type: none"> – Making a contac with the creator of this radio (still unknown) – Making a plan on improving the existing radio station – Improving the current status (new content - not only music, official information, new design, providing working space and equipment) – Employing professionals in the Radio 	<ul style="list-style-type: none"> – Improved Radio Petrovac with better content, different talk shows, working space available – Having not only the internet radio, but also the regular radio station
4.6.	Establishing a unique official web site about the town of Petrovac and its culutral heritage and offer	<ul style="list-style-type: none"> – Making a plan of establishing a unique official web site – Founding a web site and fulfilling it with the proper contents – Finding a people wo constantly work on it and to improve it 	<ul style="list-style-type: none"> – Web site about Petrovac is found – Proper and official information are presented

5.1.	Adoption of the European <i>Agenda 21 for Culutre 2013</i>	<ul style="list-style-type: none"> – Making a official decision on the local governing level to adpopt the <i>Agenda</i> – Applying and approaching the <i>Agenda</i> – Applying the content of the <i>Agenda</i> on the local cultural policy 	<ul style="list-style-type: none"> – The <i>Agenda</i> is adopted – Implementation of the <i>Agenda</i> on the local level
5.2.	Establishing a better cooperation with Ministry of Culutre and national culutral institutions	<ul style="list-style-type: none"> – Initiating the cooperation with the Ministry of culture and other national culutral institutions (by the local government or local public institutions) – Mutual creating and suggesting the long-term and middle-term strategies for the cooperation – Defining and creating a specific plans for cooperation 	<ul style="list-style-type: none"> – Better cooperation is established – More mutual projects are realized between local cultural institutions and minictry of Culutre/national cultural institutions
5.3.	Establishing a culutral cooperation with other coastal (regional) towns in Montenegro	<ul style="list-style-type: none"> – Making a decision on local level – Creating a long-term and middle-term strategies for regional cooperation – Inviting and suggesting the cooperation to the other culutral and other institutions, organizations and other subjects 	<ul style="list-style-type: none"> – Established culutral cooperation with other regional (coastal) town

		<ul style="list-style-type: none"> – Mutual arranging the existing strategies and/or making the new – Mutual cooperation and implementation of the strategic documents 	
5.4.	Often and regular applying on IPA projects and other available European funds	<ul style="list-style-type: none"> – Inventing a project – Finding partners – Fulfill the application form and apply 	<ul style="list-style-type: none"> – Actors of cultural scene in Petrovac are writing project proposals and applying on IPA projects and other available European funds
5.5.	Establishment of residential programmes for national and foreign artists / cultural workers	<ul style="list-style-type: none"> – Creating a programmes on residential programmes for national and foreign artists / cultural workers – Finding a adequate spaces – Make international open call and selection – Realizing the residential programmes 	<ul style="list-style-type: none"> – The residential programmes is established for national and international artists / cultural workers – Realized programmes
5.6	Establishing the international cooperation and developing international cultural projects and manifestations	<ul style="list-style-type: none"> – Invite the international subjects and suggest them cooperation on international cultural projects and manifestations – Mutual creating and developing a plan of activities – Implementing a plan and realization the projects 	<ul style="list-style-type: none"> – International cooperation and developing international cultural projects and manifestations is established – The mutual projects / manifestations are realized

6.1.	Improving the physical conditions of the building, installations and furniture.	<ul style="list-style-type: none"> – Making a decision by director of cultural institution about these works – Making a plan for working activities – Providing a necessary funds – Realization of the plan (repairing, re-furnishing etc) – Making an evaluation 	<ul style="list-style-type: none"> – The physical conditions of the building, installations and furniture are improved – Arranged building – New or improved installations and furniture
6.2.	More rational using the space in Memorial House <i>Crvena komuna</i>	<ul style="list-style-type: none"> – Making a decision by director of PI <i>Museums and Galleries of Budva</i> / manager of <i>Crvena komuna</i> about space reorganization – Removing the things the space of many rooms, offices and depots – Painting and furniture the new available spaces for offices – Remove the employees from small and crowded offices in the new ones – Organize more activities in the external spaces 	<ul style="list-style-type: none"> – Several not used spaces in Memorial House <i>Crvena komuna</i> are now used as new offices – The depots are better and more rational arranged – The external spaces are used more frequently for cultural and toher activities – Generally more space of the building is in use by all the users

6.3.	Providing the equipment for people with disabilities	<ul style="list-style-type: none"> – Making a decision by director – Making a plan on providing the equipment for people with disabilities – Bying, making and setting the equipment 	<ul style="list-style-type: none"> – The equipment for people with disabilities is provided in <i>Crvena komuna</i>
6.4.	Improving and developing the HR capacities	<ul style="list-style-type: none"> – Making a decision by director – Creating a strategic plan and action plans – Implementarion of the plans through different programmes – Making an evaluation – Periodically repeting existing and making new activities 	<ul style="list-style-type: none"> – Improved and developed HR capacities – Current employeed reached better skills and knowledges – Employing a new qualifies professionals
6.5.	Improve the quality of programmes due to the re-founding the artistic/cultural council	<ul style="list-style-type: none"> – Making a formal decision about establishing a artistic / cultural council of Memorial House <i>Crvena komuna</i> – Establishing a council which will make a selection of applies projects – The council suggests the annual porgram – Making an evaluation 	<ul style="list-style-type: none"> – The artistic/cultural council of Memorail House <i>Crvena komuna</i> is established – The quality of programmes is improved

6.6.	Improving and develop the existing marketing activities and creating the new ones	<ul style="list-style-type: none"> – Making a decision by director – Creating a strategic plan and action plans – Employ the expert in PR and Marketing – Implement the plan through different acitivities – Making an evaluation – Periodically repeting existing and making new programmes 	<ul style="list-style-type: none"> – Improved and developed the existing marketing activities and creating the new ones – More ofter appearance in the media and on the internet
6.7.	Creating a long-term and middle-term strategies and action plans	<ul style="list-style-type: none"> – Making a formal decision by director about creating these strategies and plans – Making a team consistef of professionals who will write the strategies and plans – Discussion and corrections of the drafts of strategies and plans – Adopting strategies and plans 	<ul style="list-style-type: none"> – Long-term and middle-term strategies on Memorial House <i>Crvena komuna</i> are created – Action plans on Memorial House <i>Crvena komuna</i> re created
6.8.	Establishing partnerships with national and international cultural institutions and organizations	<ul style="list-style-type: none"> – Initiating the cooperation with the Ministry of culture, other national and international culutral institutions anad organizations 	<ul style="list-style-type: none"> – Established partnerships with national and international cultural institutions and organizations – Realized projects from the partnerships

		<ul style="list-style-type: none"> – Mutual creating and suggesting the long-term and middle-term strategies for the cooperation – Defining and creating a specific plans for cooperation – Realization of the programmes 	
6.9.	Improve and develop the existing partnerships and establishing a new ones with different other stakeholders	<ul style="list-style-type: none"> – Making a formal decision from the director – Making a plans for developing and improving existing partnerships – Making a suggestions and initiative to cooperation with other possible stakeholders – Mutual creating the strategies, plans and activities – Mutual realization of these activities – Making an evaluation 	<ul style="list-style-type: none"> – Improved and developed the existing partnerships – Established new partnerships with different stakeholders
6.10.		<ul style="list-style-type: none"> – Making a decision by director for such activities – Creating a strategies and plans for this project – Implementation of the strategies and plans through many different programmes 	<ul style="list-style-type: none"> – Established more intensive and regular communication and cooperation with the local audience and other possible target groups

		<ul style="list-style-type: none"> – Making an evaluation process during and after the realization of the projects – Periodically repeating existing and making new activities 	<ul style="list-style-type: none"> – Local audience and target groups provide the positive feedback from established communication / cooperation
6.11.	Improve and develop the fundraising	<ul style="list-style-type: none"> – Making a decision by director for such activities – Creating strategies and plans for the realization – Improve the existing fundraising – Develop the new possibilities for fundraising – Making an evaluation 	<ul style="list-style-type: none"> – Improved the existing fundraising – Developed other forms of fundraising – Increased the budget

Table 3 – Review on possible strategic goals, activities and indicators of success

XVI CONCLUSION

The aim of this master thesis was, according with our capabilities and knowledge, unpretentiously to offer a map of past and the existing actors of cultural scene in town of Petrovac. Also I tried to provide some more or less general sketches of possible strategies for further development of those actors, mostly focusing on the biggest and the best known actor – Memorial House *Crvena komuna*. Such overview database once could be, hopefully, useful starting point for possible future surveys and strategic planning for cultural life and actors of cultural scene of Petrovac.

This brief overview on chosen topic represents that, despite all the missing of knowledge and incompleteness about phenomenon, some basic and elementary information can be provided. Also, it was unusual for me to observe the cultural scene of town where I am living for many years, because it was not always simple to be objective due to the corpus of knowledge about this topic which I am one of the participants. It also was not simple to divide the cultural scene and actors in Petrovac from other cultural scenes and its actors (e.g. Budva, Paštrovići region). The main reason lies in the fact that town of Petrovac belongs both to the Paštrovići region and Municipality of Budva and some of the actors who participate in its cultural do not have such precise and divided criteria. There also seems on the first sight that in Petrovac cultural scene is marginalizes or that almost does not exist, but if we sum all the participants/actors, the number is not negligible for such small town of around 2000 citizens. The biggest problem is in their insufficient activity which is noted by the wider audience.

I would also say this thesis shows how during different unfavourable circumstances and lacking of understandings, as well as social, financial and many other supports (like it was in old Petrovac), cultural organisations and institutions and their pioneers, somehow successes to function. I think that this experience in some way may encourage and motivate the other professionals in culture which on daily level face variety of problems.

Actors of cultural scene in Petrovac here were observed by two criteria: chronological and functional (only the contemporary). Due to the first criteria all the researched and presented actors were divided in separate historical periods of time in which they appeared and functioned. In accordance of that, they were contextualized in 4 subchapters: 1) before middle 19th century, 2) from middle 19th to middle 20th century, 3) from middle 20th to beginning of 21st century, and 4) contemporary.

In deeper past (during Middle Ages and New Century) in region of Petrovac (named Kastel Lastva) existed mostly local religious institutions – Church, both Orthodox and Roman Catholic. They were for centuries, especially the monasteries, places where almost the only educated and enlightened people were gathered around Church's missions, not only the religious ones, but as well to the education local people, collecting artistic and other artefacts (mostly for ritual purposes, indeed) etc. The first schools were founded in the context of churches and monasteries. Among the individual and less known cultural practices and movements, some of the most significant were establishing different cultural organizations were established in Petrovac in thir period. One formally educated artist, several amateurs and teachers lived in Petrovac in this time creating different activities. Strong communist movement in this town deeply influenced on many segments of life as well as culture.

After the Second World War almost all the cultural traditions were severed and new governing brought different and modern practices were conducted, aiming to provide a culture to working class. Establishing of several institutions and organisations was, such as work of scarce individuals (e.g. public and cultural workers and several local teachers), of big importance for cultural life in Petrovac. Town of Petrovac for decades after WWII had several schools in town and every bigger villages, internal and external cinema and theatre scene, many amateur societies (folklore, dramatic, choir...), library and reading room, as well as other cultural and entertainment offer. In 1979 after strong and catastrophic earthquake which that hit our region, several building were damaged (including these where old primary school and cinema existed, but also the one where old municipality and library and reading room existed for decades). On the place of the old library reading room one in 1987 was built and opened bigger modern building for Memorial House *Crvena komuna* which is still the most important cultural centre with variety of facilities (galleries, museum, cinema, library, theatre scene, outer amphitheatre), which in 1992 became independent public institution. At the beginning of 1980s in part of Petrovac named Brežine was build Community Centre *Brežine* which had big and representative cinema and scene for different cultural programmes. In 1996 in former school in Reževići village was established Public Institution Memorial House *Reževići* which functioned pretty well until several last years. Decades which followed “survived” only Memorial House *Crvena komuna* and several NGOs in charged in culture which were formed meanwhile which with less or more successful function up to day. Numerous individuals from Petrovac were during last decades of second half of 20th century and first decade of this formally educated (as well as some without formal education) in domain of art and culture and in their own way try to contribute and to improve and enrich

Petrovac cultural scene and life. There were several local teachers who during the past probably took the most important role in domain of art and culture. Today's circumstances and generally changing of system of values (such as their inert and not interesting which obviously exist), removed them from the list of main holders of cultural action in Petrovac. Luckily, there still are several positive examples, but not even close to the bright examples from the past.

During 2013 and 2014 all the public cultural institutions from Municipality of Budva (and from Petrovac as part of it) were completely reorganized and in two new public institutions, due to the new laws: *Museums and Galleries of Budva* and *National Library of Budva*. Memorial Houses *Crvena komuna* and Memorial House *Reževići* became part of the first institution and local Library *Stefan Mitrov Ljubiša* merged with the other.

Beside the desk research which provided information about cultural life and actors of cultural scene in Petrovac in the past and present, the other part of thesis was about possible strategies for the further development of these actors. Several field researches (three focus-group interviews and six structured interviews) provided information about the problems, possible goals and projects which should be realized in the future. The special emphasis was on the biggest and most complex cultural public institution in Petrovac – The Memorial House *Crvena komuna* for which was done SWOT analyses, defined mission and vision. The SWOT analyses represented that *Crvena komuna* possess many strengths and good characteristics which must be used improved and used in much wider sense if this institution wants to make bigger and significant ameliorations within its capacities, working conditions, programmes etc. The main weaknesses are different problems and disadvantages which usually make problems public institutions: external political influence which reflects on overstuffing, not professional employees, lacking of managerial and marketing activities, lacking of quality programmes, not used all the capacities etc. Among numerous opportunities which are mentioned, many of them would be easily achieved only if the institution's authorities express the willingness and show its readiness for changing the current inert way of working. The biggest threats, beside financial problems and not existing enough understanding on governing level, is also the centralization with cultural public institution in Budva which almost completely disabled *Crvena komuna* and *Reževići* Memorial House to function independently and without asking director in Budva for every detail. This situation will inevitably change when Petrovac became independent municipality because in that case it must be administratively reorganized.

The results of the focus-group interview and structured interviews present the insufficient use of potentials and skill which cultural institutions and organisations in Petrovac and its sur-

roundings already have. Among many possible strategic objectives which are mentioned in the previous chapters, one of the most important should be making a strategy of cultural development in town of Petrovac, but also to town of Budva, where it does not exist too.

In this work I suggested and developed six general strategic goals which should be realised in the future period (both long-term and middle-term), aiming to improve the cultural and everyday life in town of Petrovac in its surroundings. These goals provide a comprehensive approach and offer a general picture of the five most important directions where the culture in Petrovac should go: improving the work of local self-government in the field of culture in the municipality of Budva, improving the work of local public institutions of culture, research, protection, valorisation and presentation of tangible and intangible cultural heritage of Petrovac and its inclusion in sustainable social and economic development, supporting the non-institutional cultural sector and contemporary art and attracting members of creative profession in Petrovac and developing cooperation in the coastal region, in the State and international cultural cooperation. I am fully conscious that none of these goals is easy to achieve, but with big commitment and effort, the general situation may improve.

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The idea about establishing a new Municipality of Petrovac seems as a good possibility also for the local cultural institutions and organisations, not only because it will bring again the independence to all the cultural institutions from Petrovac which were merged to Budva's institutions. Also, people have to be fully conscious that whatever happens on administrative level, cultural scene in Petrovac will continue to exist and to try to improve its status. The most important contributor in the mission is constantly developing and improving own capacities and skills. Most of the people from Petrovac such an idea joyfully expect, hoping that the new system of governing the town by them own (not by centre in Budva) will bring many benefits and solve many problems. Of course, there must be care towards this idea, because almost all the results will depend on the certain number of future local politicians, not on the people's will, as usually in our socio-political context and practices.

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XIX RÉSUMÉ

Dans ce mémoire de master, j'ai écrit sur les participants à la scène culturelle de la ville de Petrovac na Moru et de ses alentours (partie centrale de la côte de la République du Monténégro). De même, ce mémoire inclut l'exploration, la description et l'analyse des participants à la vie culturelle qui ont existé dans cette ville pendant l'histoire et qui existent encore. Quelques idées et possibilités pour les projets et le développement stratégique à l'avenir sont également proposées, surtout pour une institution culturelle publique qui est la plus importante et la plus complexe à Petrovac – Maison Commémorative *Crvena komuna* (Commune rouge). Au niveau global, ce type de projet pour les participants à la vie culturelle dans cette ville n'a pas été jamais étudié systématiquement et synthétiquement, à part quelques petites présentations incomplètes et générales.

L'importance d'une telle recherche synthétique peut être multiple mais j'ai souligné deux points les plus significatifs. Tout d'abord, cette recherche aide à éliminer le manque de base de données – liste de participants à la scène culturelle à Petrovac, et puis il y a des idées concernant la stratégie possible de développement des participants culturels à Petrovac, surtout pour la Maison Commémorative *Crvena komuna*. Ces stratégies pourraient être appliquées à l'avenir, partiellement ou entièrement.

Dans cette recherche tous les participants à la scène culturelle contemporaine à Petrovac sont séparés et observés en trois catégories selon le type de fonctionnement: 1. participants à la scène culturelle au sens propre (institutions culturelles publiques, les ONG dont le domaine sont l'art et la culture, établissements éducatifs culturels et artistiques et individus – artistes et employés dans la culture; tout et tous de Petrovac), 2. participants à la scène culturelle qui sont liés aux institutions culturelles de la ville de Budva (car Petrovac appartient à la municipalité de Budva et les sièges de toutes les institutions culturelles publiques y sont situés, par exemple: musée, bibliothèque, archives...) et 3. participants à la scène culturelle au sens large (participants des autres villes qui réalisent des programmes culturels à Petrovac comme les ONG, média et portails Internet, organisations touristiques et autres ainsi que des institutions religieuses qui existent à Petrovac mais qui ne participent pas totalement à la scène culturelle. Le troisième groupe de participants ne produisent/réalisent pas seulement la culture comprenant l'art mais aussi la culture au sens large, par exemple: divertissement, média, religion ou amateurisme.

L'analyse de ces participants dans cette recherche conduit aux observations et aux propositions concernant la vie culturelle locale qui pourraient être plus ou moins appliquées à l'avenir. Trois groupes d'artistes locaux et de ceux qui travaillent dans le secteur culturel ont été interviewés. De même, l'objectif des interviews (avec les directeurs des institutions culturelles publiques locales et les directeurs des ONG) était de mettre en relief autant que possible les problèmes, les idées et les stratégies possibles pour le développement profond des participants à la vie culturelle à Petrovac. Dans la dernière partie de cette recherche est proposée une complète analyse SWOT sur le plus grand et le plus important centre culturel à Petrovac – Maison Commémorative *Crvena Komuna* qui appartient depuis deux ans à l'institution publique *Musées et Galeries* de Budva en perdant ainsi son indépendance.

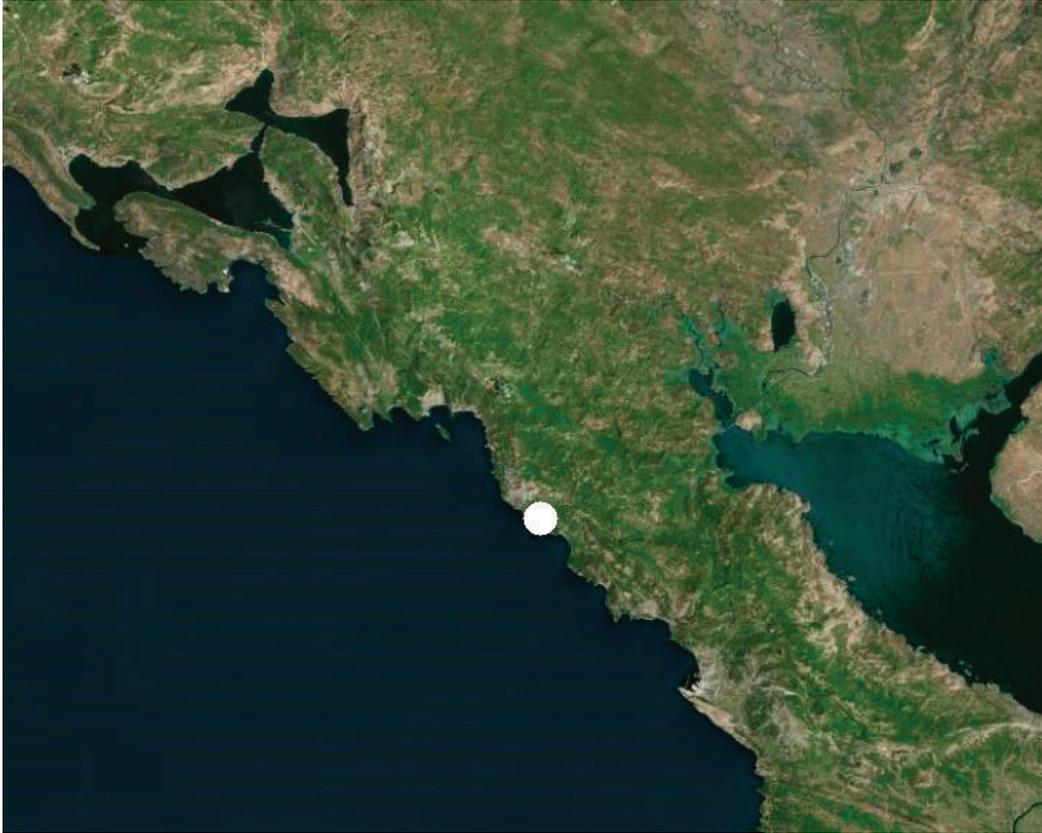
Les résultats de cette recherche ont présenté une faible utilisation du potentiel et des connaissances que les institutions et les organisations à Petrovac et aux alentours possèdent, surtout dans la Maison Commémorative. Parmi de nombreuses stratégies (par exemple: créer une institution culturelle autonome à Petrovac, améliorer la qualité de travail, trouver un nouvel espace plus grand pour les institutions culturelles, augmenter le nombre d'activités des ONG...), l'un des projets les plus importants qui devrait être réalisé dans un futur proche est la stratégie de développement culturel dans la ville de Petrovac et dans la ville de Budva.

L'idée sur la création de la nouvelle municipalité de Petrovac appartenant depuis soixante ans à la municipalité de Budva représente une bonne possibilité pour renforcer l'économie locale et pour améliorer le travail des institutions et des organisations culturelles. Soit que la ville de Petrovac devienne une municipalité indépendante ou soit que cette ville garde la position actuelle comme partie d'une autre municipalité, la vie culturelle continuera à y exister et à évoluer, alors les bases de données de participants à la scène culturelle et les stratégies sérieuses pour le développement culturel devront être faites. J'espère que cette recherche contribuera à cette réalisation.

XIX BIOGRAPHY

Dušan Medin is born on May 13, 1990 in Kotor (Montenegro, SFRY), attended primary school in Petrovac na Moru, completed secondary education in Bar (Montenegro). In 2014 he graduated from Department of Archaeology at the Faculty of Philosophy, University in Belgrade. He attended master studies of archaeology at the same Faculty, and simultaneously master studies at the UNESCO Chair in Cultural Policy and Management (Interculturalism and Mediation in the Balkans) at University of Arts in Belgrade and Université Lumière Lyon 2. Among his professional interests are Ancient and New Century cultural heritage of the Montenegrin coast (especially Budva, Petrovac and Paštrovići region), the studies of material culture, history and theory of archaeology, also cultural management and cultural policy. During the last few years, he published several scientific articles, reviews and forewords. Some of the new articles are now in press. Also, he edited two monographs, made several catalogues, participated in archaeological excavations and other projects. He was as well the organizer of numerous cultural and scientific programs in Montenegro and Belgrade and a participant of about 10 scientific conferences. Between 2011 and 2014 he was the secretary and a member of steering committee of NGO Association of Paštrovići and their Friends in Belgrade “Drobni pijesak”. He is also a member of the Archaeological Association of Montenegro, Serbian Archaeological Society and the Society of Conservators of Serbia. He lives and works in Petrovac and Belgrade.

XXI APPENDIX



1. Petrovac on the satellite map of Montenegrin coast



2. Towns and villages in Municipality of Budva



3. *Petrovac and nearest surroundings (the space of future municipality) on the satellite map*



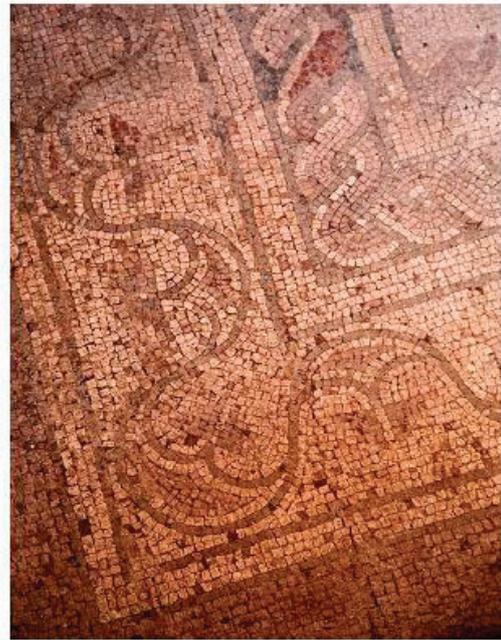
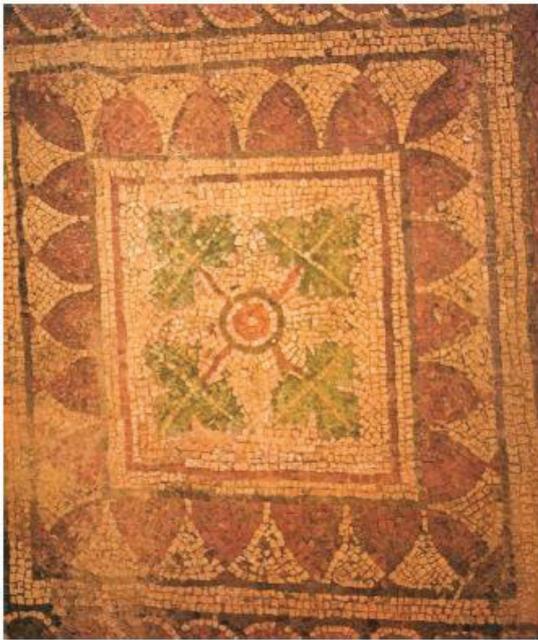
4. *Motive of Petrovac (forts Lazaret and Castello)*



5. Petrovac in 1927



6. Petrovac several years ago



7–8. Details of Late Antique Mosaics (archaeological site Mirište)



9..Part of archaeological site Mirište during the last excavations



10. Monastery Reževići



11. Monastery Gradište



12. Old primary school in Petrovac



13. Old primary school in Reževíci



14. Celebration of the 100 years of School in Reževíci: teachers and



15. Remains of the old primary school in Kruševica



16. Remains of the old primary school in Buljarica



17. Primary School Mirko Srzentić in Petrovac



18. Community Centre Brežine



19. Abandoned Factory "Bentonit", Buljarica



20. Memorial House Reževići



21. The memorial board about communist past on Memorail House Crvena komuna





*23. The old building of Petrovac Municipality
(Library and Reading Room in the basement)*



24. New Book Store Gradska knjižara, Petrovac



25. Kastel Lastva (the late 19th – the early 20th century)



26–27. Traditional Paštovići female costume



*28. Amateur theatre performance “The Empress of the Balkans”
(Drobníci village, 1924/1925)*



29. The pupils and teacher Miloš Papan (Kastel Lastva, 1906)



30. The "Serbian Sokol" Society (Kastel Lastva, 1912)



31. The "Adriatic Guard" (Petrovac, 1927)



32. *The Orcherstra of the Sociery "Primorje"
(the late 1920s–1930s)*



33. *Ballerinas (Petrovac, 1929)*



34. *The Society Sobriety (1930s)*



35. *The Youths of Society Sobriety (1930s)*

150-GODINA ROĐENJA STJEPANA MITROVA LJUBIŠE

KULTURNI CENTAR BUDVA
KUD „STJEPAN MITROV LJUBIŠA – PETROVAC“

VUKAC PAŠTROVIĆ

DRAMA U TRI ČINA PO PRIPOVJETKAMA S. M. LJUBIŠE

Obrada i dramatisacija
VLADISLAV TMUSA

Muzika
BRANKO ZENOVIC

Režija
ĐORĐE VUJOVIĆ

Scenografija
VLADIMIR MARKOVIĆ

L I C A:

VUKAC PAŠTROVIĆ	Petar Zenović
MILOSAVA, žena mu	Slobodanka Franović
GRUJO, sin	Branislav Karadžić
ŠČEPAC BAJOVIĆ	Danilo Lautašević
VUKOSAVA, žena mu	Sonja Gregović
MAHMUT-PAŠA BUSATLIJA, skadarski vezir	Borislav Andrić
MUSTAJ-BEG BARANIN	Andrija Zenović
DEFTERDAR	Novica Vojnić
DELIBAŠA	Tomo Medigović
POP ANDROVIĆ, prvak Paštrovski	Milan Zenović
MIRČETA NIKLAN, knez Spičanski	Vojo Vuković
KMET PAŠTROVSKI	Nikola Zenović
KMET SPIČANSKI	Miodrag Perović
ARBANAŠKA	Andelika Armenko
ROB	
DVOJE VUKČEVE DJECE	

Tehn. vodstvo
TONČI LUČEV

Rasvjeta:
HRANISLAV DEJANOVIĆ

Šaptač:
MIRJANA ZENOVIC

VRJEME: DRUGA POLOVINA XVIII VIJEKA

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DANA _____

CIJENA: _____

POČETAK U _____

Stamparija "A. Paltalić" - Kotor 19874

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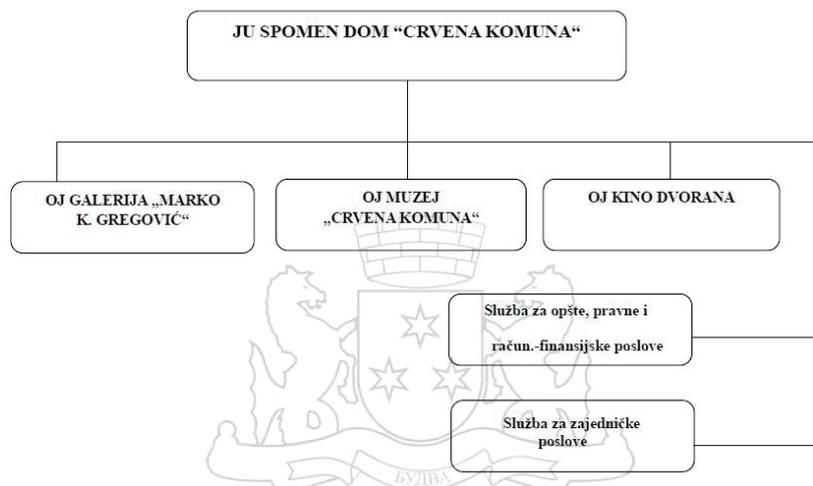
36. Theatre play "Vukac Paštorovć" by local
KUC Stjepan Mitrov Ljubiša (2970s)



*37–38. Photographs from the first focus-group interview
(24.08.2015)*



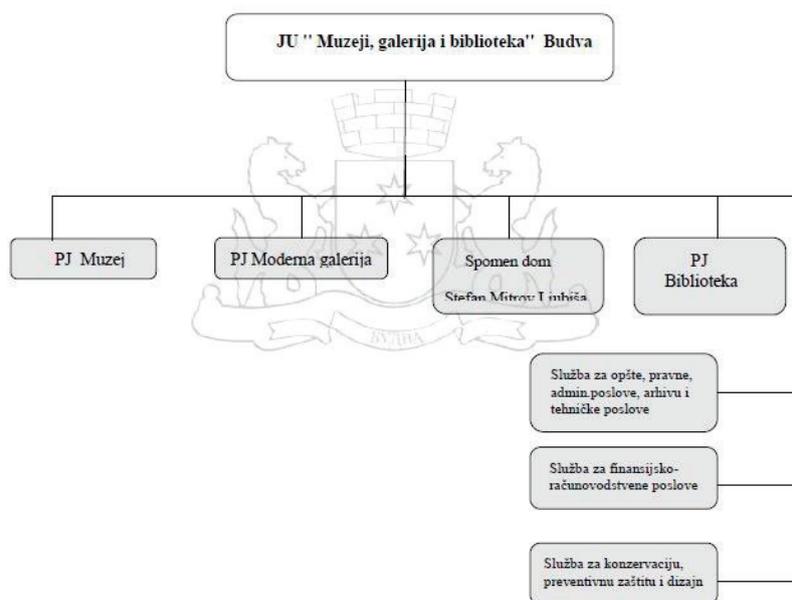
*39–40. Photographs from the third focus-group interview
(14.09.2015)*



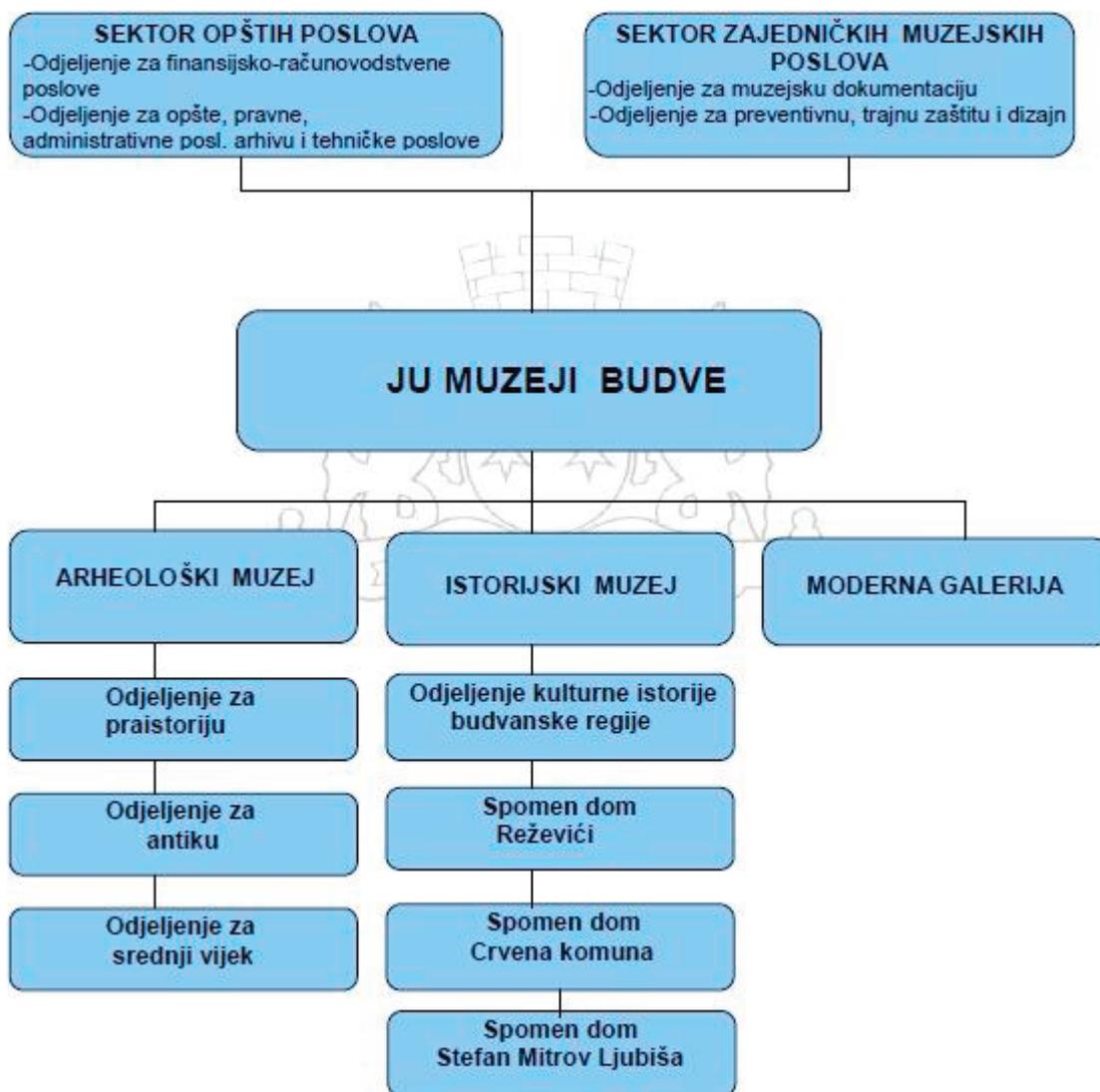
41. Scheme of inner organization of former PI Memorial House Crvena komuna



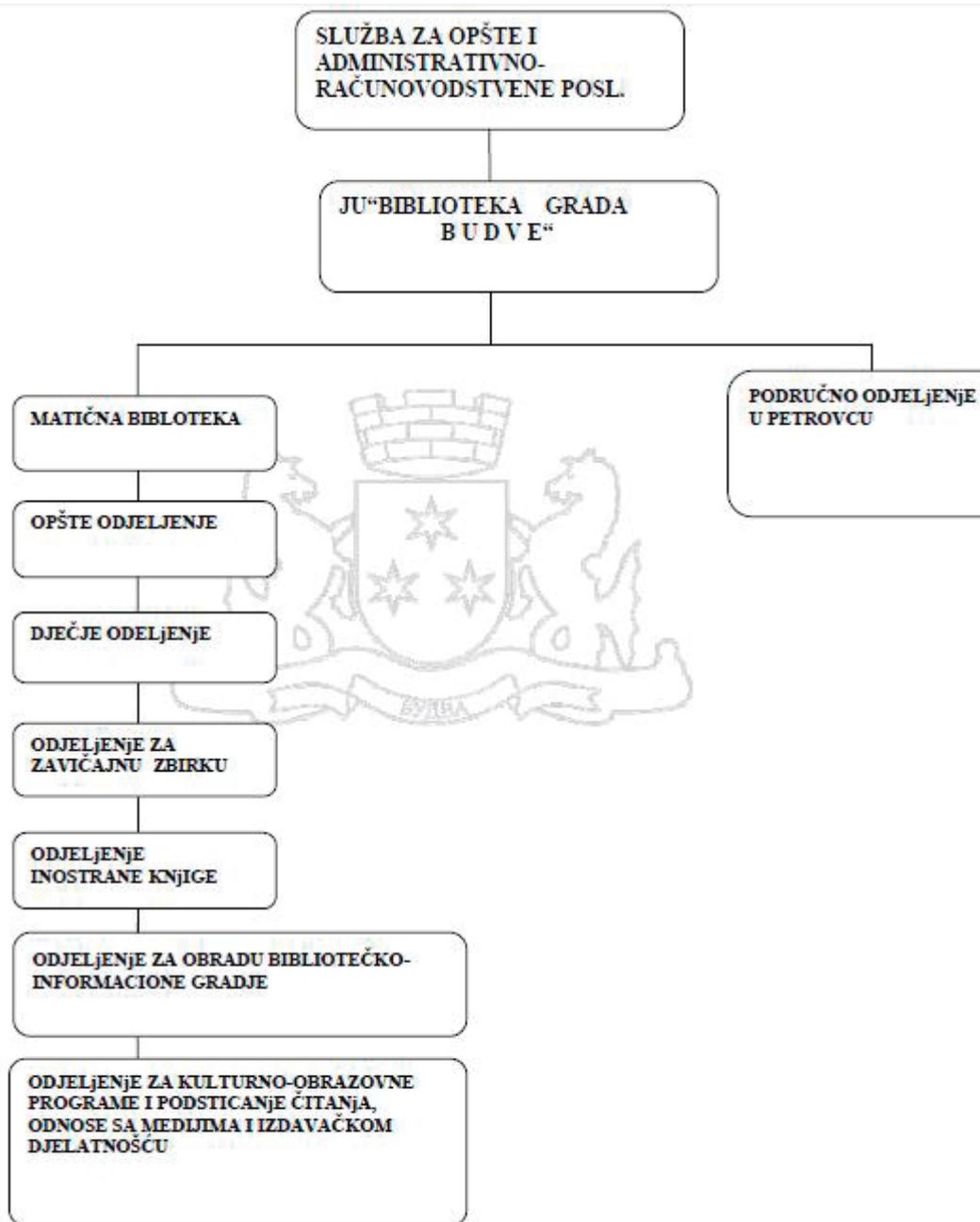
42. Scheme of inner organization of former PI Memorial House Reževići



43. Scheme of inner organization of former PI Museums, Gallery and Library of Budva



44. Scheme of the proposed inner organization of PU Museums and Galleries of Budva



45. Scheme of the proposed inner organization of
PU National Library of Budva



46. The logo of Memorial House Crvena komuna (not in use now)



The logo of Gallery Marko K. Gregović



48. Small open amphitheatre near Crvena komuna

