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Master thesis:

Role of Networks in Cultural Cooperation
Case Study: Association Independent Culture Scene of Serbia

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Abstract

The cultural networks have been growing and expanding intensively in the past thirty years. They became the main tool for cooperation, collaboration and mutual support.

Cultural networks as formal and informal structures and interdependent connections have been representing artists, culture operators and their organizations, as well as assisting their working processes at local, national and European levels. In Serbia, as well, networks became the representatives of civil society; force that united democratic values and independent scene in one.

This master thesis is based on the body of research of many authors who contributed to relevant researches in the field of cultural networking and cultural cooperation, e.g. M. Šešić, D.Klaić, M.Castells, S.Dragojević, D.Radosavljević Vasiljević, B.Munjin, P.Cvetičanin etc.

A significant source of information regarding a case study of this theses, Association of Independent cultural scene of Serbia, is gathered thru unofficial interviews and and due an authors internship, and later work in ICSS.

This thesis will attempt to find out what is the role of networks in collaboration in Serbia, taking into account the current political and social circumstances. The research will be conducted on several levels with an interdisciplinary approach. The research methods used during research will be carried through in order to confirm or reject settled hypotheses and objectives of the work.

What is the role of cultural networks? What is the role of collaboration, benefits of it? What are their advantages and disadvantages? What is the influence of cultural networks on cultural policy? What is the current state of independent scene in Serbia, what are their needs and how ICSS can answer those needs? What are the directions in which ICSS network needs to be developed?

Following master thesis is trying to reveal and answer to above set questions in order to find out the role that network (Association ICSS) have in cultural sphere, among cultural actors and in cultural policy.

key words: networks, association, collaboration, cooperation, cultural policy, culture, actors, participants

Résumé

Réseaux culturels se sont développées et d'étendre de manière intensive au cours des trente dernières années. Les réseaux culturels comme des structures formelles et informelles et les connexions interdépendants ont été représentés les artistes, les opérateurs culturels et leurs organisations, ainsi que d'aider leurs processus de travail au niveau local, national et européen. En ce sens, ils ont joué un rôle important en alimentant et soutenant divers besoins de professionnels du monde culturel de différentes aspirations de mobilité, évolution professionnelle, la coopération, le soutien mutuel de lobbying, de plaidoyer, des actions conjointes, etc. afin d'atteindre un certain but.

Au cours des trois dernières décennies, les réseaux culturels soutenaient la structure dans le secteur culturel, en particulier dans le secteur culturel civil. Ils étaient, et sont encore, l'un des outils fondamentaux pour connecter un groupe de personnes dans certaines circonstances afin de protéger leurs intérêts et à faciliter le travail et la coopération entre eux. Avec l'aide de réseaux culturels professionnels du monde culturel ont tenté de réaliser un travail coordonné en dehors des grandes formes de groupes collaboratifs.

C'était la raison principale pour laquelle de nombreuses institutions culturelles, des agences gouvernementales et non gouvernementales, les associations, comités d'arts et des organisations sont de plus en plus se réunissent pour des projets communs. Ils ont créé une nouvelle forme de mise en réseau qui font la promotion de la diversité culturelle, la collaboration, la mobilité des artistes et autres travailleurs culturels, et, surtout, le dialogue interculturel et de la communication.

Une identité réseauté est en évolution, non seulement dans le sens technologique, mais plutôt dans un ordre culturel, qui résiste à l'homogénéisation et qui, à sa base, inclure la promotion de la diversité culturelle comme un problème mondial de développement. Grâce au processus de l'identité interactive et réseau multiple, les modèles culturels et les nouveaux essentiels du dialogue culturel mondial émergent.

Une identité réseauté est en évolution, non seulement dans le sens technologique, mais plutôt dans un ordre culturel, qui résiste à l'homogénéisation et qui, à sa base, inclure la promotion de la diversité culturelle comme un problème mondial de développement. Grâce au processus

de l'identité interactive et réseau multiple, les modèles culturels et les nouveaux essentiels du dialogue culturel mondial émergent.

Une des caractéristiques les plus importantes des réseaux culturels est leur capacité à servir de médiateurs du groupe de personnes qui partagent un intérêt commun. Ils deviennent un outil de sollicitations et de plaidoyer afin de promouvoir les intérêts du secteur, les lois gouvernementales à différents niveaux et la politique culturelle qui sera développé dans le travail.

L'importance des réseaux culturels et leur rôle dans la coopération culturelle sera expliqué dans ce théorique en utilisant examen historique des réseaux européens, en comparant leurs rôles et l'influence.

L'accent sera mis en particulier sur les circonstances de l'action et le rôle de l'Association de la scène culturelle indépendante de la Serbie (CIEC). Nous allons examiner son impact sur la vie culturelle, politique culturelle, les décideurs et les organisations culturelles indépendantes en Serbie.

Buts et objectifs de la recherché

Le but de cette recherche est d'identifier, d'observer, d'évaluer le rôle actuel de l'Association indépendante scène culturelle de la Serbie en tenant compte des circonstances sociales et politiques en Serbie et dans la région.

En ce qui concerne mentionné ci-dessus, nos objectivités sont les suivants:

Objectifs théoriques basées sur la littérature vont identifier, d'analyser et d'examiner:

- l'importance et la notion de réseaux culturels en général, d'identifier les avantages et les inconvénients de leur utilisation évolution historique des réseaux européens et la coopération culturelle;

Objectifs exploratoires descriptifs basés sur des enquêtes, l'observation et la recherche de l'Association ICSS devrait:

- examiner l'impact de l'ICSS sur la politique culturelle serbe et processus décisionnel;
- définir les besoins des secteurs culturels en Serbie et d'évaluer les capacités de l'Association ICSS pour répondre à ces besoins;

Objectifs analytiques basées sur stage, la documentation et entrevues devrait:

- à comparer le ICSS avec un réseau opérationnel dans la région (Clubture) afin d'obtenir l'efficacité du niveau de l'association ;
- déterminer le niveau de développement de l'association et la réalisation de ses objectifs;
- déterminer les recommandations en termes de formulation des éléments de base pour l'amélioration d'un modèle durable pour les ICSS association basée sur les objectifs atteints auparavant de cette recherche.

Les objectifs de recherche sont exploratoire descriptive. Par conséquent, il n'est pas destiné à développer une nouvelle théorie ni de créer une candidature politique.

La recherche et le cadre conceptuel

Cette recherche sera basée sur le corps de la recherche portant sur les thèmes du développement historique et l'importance des réseaux culturels européens, ainsi que leur rôle dans la collaboration culturelle.

Tout d'abord, nous allons collecter toutes les données nécessaires afin de se familiariser avec une vue d'ensemble dans le domaine des réseaux culturels. En outre, nous allons expliquer le terme de réseau culturel, son contexte historique et l'importance de la collaboration en elle. Cette partie devrait également inclure les raisons et les circonstances du développement de la société de réseau et des changements survenus fois. En utilisant la littérature académique relative aux réseaux culturels, nous allons pouvoir mettre en évidence les avantages et les inconvénients généraux des réseaux culturels.

Après le bref aperçu historique sur le développement de réseaux européenne(UE) et Sud-Est européen nous serons en mesure de discuter des besoins de la participation culturelle et un réseaux répondre. La mobilité et la coopération mutuelle sont l'une d'elle qui serait examinée plus en détail.

Après le cadre théorique basée principalement sur la littérature, nous allons continuer à développer nos recherches sur les cas d'étude - Association de la scène culturelle indépendante de la Serbie.

Notre recherche inclurait un contexte historique de l'Association CIEC, sa mission, sa vision et ses objectifs. En effectuant des stages et là, nous serons en mesure d'aller au cœur de la structure organisationnelle, afin de comprendre leurs flux de communication, processus de décision et la délégation des responsabilités de décision.

En outre, il est crucial de comprendre les circonstances culturelles, politiques et sociales de l'action ICSS.

En étant impliqué dans le processus de ICSS exploitation, nous serons en mesure de voir une image plus grande de l'état dans lequel serbe scène culturelle indépendante fonctionne. Cela aussi nous aider à déterminer l'importance et l'impact de l'ICSS sur la politique culturelle et les organes de prise de décision en Serbie. En outre, à l'aide de questionnaires et de données statistiques (membres financement, les sources de financement, les projets réalisés en un an, les dépenses et les actions proposées) fournis par ICSS nous serons en mesure de conclure quels sont les besoins de la scène culturelle indépendante et permettant de définir le rôle potentiel qui a ICSS

En raison de circonstances historiques similaires, principalement politiques et culturels qui caractérisent un ancien pays yougoslave, notre recherche sera développée en comparant avec ICSS autre réseau culturel dans la région - Clubture, un réseau participatif à but non lucratif qui regroupe des organisations culturelles indépendantes de la Croatie. Avec une brève analyse de la Clubture et en le comparant avec le CISS, nous serons en mesure de constater les forces et les faiblesses de l'Association qui formerait un ensemble de recommandations visant à améliorer le fonctionnement du CISS.

Enfin, suite à la collecte et l'analyse de tous les résultats au cours de la recherche, l'ensemble suffisant de recommandations pour l'amélioration potentielle de l'ICSS sera produite.

Hypothèses et la pertinence de la recherché

Hypothèse principale:

L'état actuel des organisations culturelles indépendantes en Serbie est défavorable en raison de l'absence de mise en œuvre concrète de la loi sur la culture et la politique culturelle.

Les réseaux culturels sont un outil pour améliorer leur statut parmi les autres parties dans le domaine de la coopération culturelle.

Soutenant Hypothèse 1:

Association des ICSS est un outil essentiel pour résoudre les problèmes de la scène culturelle serbe indépendante et de leurs acteurs.

Soutenant Hypothèse 2:

La collaboration entre les réseaux culturels dans la région est essentielle pour la collaboration et la mobilité des artistes et de travailleurs du secteur culturel.

Pertinence de la recherche:

La pertinence du sujet se reflète dans la nécessité d'évaluer les concepts entourant la établissement et le développement de réseaux culturels, ainsi que leur rôle actuel, le statut, les acteurs clés, les approches dominantes et défis.

Nous considérons que les réseaux culturels comme des partenaires compétents dans participative élaboration des politiques et les voir comme une source d'innovation provient de leur diversité. Ils se développent dans les contextes locaux, mais ils sont toujours fournisseur très important dans le contexte mondial.

Nous allons concentrer notre recherche sur l'Association des CIEC et son rôle dans ces contextes, aussi nous allons définir un niveau opérationnel de la CIEC, l'influence sur le décideur, les obstacles rencontrés dans le cadre de gestion et la façon dont tous les obstacles peuvent être surmontés de manière efficace.

Conclusion

Nous avons abordé le sujet rôle des réseaux dans la coopération culturelle de revoir son développement dans le temps et en comprenant les objectifs théoriques et empiriques de notre travail qui se reflètent dans les hypothèses de cette recherche. Gardez à l'esprit qu'il s'agit d'un bref aperçu de conclusion.

Hypothèse principale:

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Les réseaux culturels sont un outil pour améliorer leur statut parmi les autres parties dans le domaine de la coopération culturelle.

Comme il a été indiqué dans l'œuvre, l'état actuel de la culture en Serbie est très discutable. L'absence de personnes capables, la stratégie nationale de la culture, des objectifs clairs de la politique culturelle a conduit à une situation dans laquelle les acteurs culturels indépendants sont tenus de créer un discours sur la politique culturelle.

Pour conclure, avec ou sans réseaux culturels en Serbie, il est bien connu que la prise de décision participative n'est pas seulement un processus unilatéral. Cela dépend des deux côtés, et, dans ce cas, l'«autre» côté gouvernemental n'est pas intéressé à y participer.

Association des ICSS est un outil essentiel pour résoudre les problèmes de la scène culturelle serbe indépendante et de leurs acteurs.

Cette hypothèse peut être prouvée dans le futur, mais pas nécessairement. Elle dépend non seulement du développement de l'Association, mais aussi de développement des pays, ses lois culturelles et les décideurs.

Deux ans après la création de l'Association de la scène culturelle indépendante de la Serbie, la situation est aujourd'hui plus difficile que jamais, en raison de coupes budgétaires drastiques pour la culture. À côté du secteur indépendant, même le public est devenu compromise.

Nous pouvons dire que l'Association est un outil important pour résoudre les problèmes, mais nous devons prendre cela avec une réserve depuis maintenant il n'a pas encore le devenir, mais il est sur la bonne voie vers elle.

Il est encore en développement, de trouver son rythme et les moyens de mise en œuvre de tous les objectifs fixés.

La collaboration entre les réseaux culturels dans la région est essentielle pour la collaboration et la mobilité des artistes et de travailleurs du secteur culturel.

Nous pouvons conclure que la collaboration régionale est d'une importance vitale pour la poursuite du développement de la scène indépendante et de son organisation. Secteur civil de la culture de la région est à la jonction donc c'est un bon moment pour le développement de la coopération régionale et la création de nouveaux modèles de fonctionnement. Certains d'entre eux mentionnent plus tôt dans la recherche.

I. Introduction

"The only organization capable of unprejudiced growth or unguided learning is a network. All other topologies limit what can happen ... a dynamic network is one of the few structures that incorporate the dimension of time. We should expect to see networks wherever we see constant, irregular change, and we do."

Kevin Kelly, writer, scientist and philosopher

The cultural networks have been growing and expanding intensively in the past thirty years. Cultural networks as formal and informal structures and interdependent connections have been representing artists, culture operators and their organizations, as well as assisting their working processes at local, national and European levels. In this sense, they have been playing an important role by feeding and supporting culture professionals' different needs, varying from mobility aspirations, professional improvement, cooperation, mutual support to lobbying, advocacy, joint actions etc. in order to achieve a certain goal.¹

In the last three decades, cultural networks were supporting structure in the cultural sector, especially in the civil sector. They were, and still are, one of the fundamental tools for connecting a group of people in certain circumstances in order to protect their interests and facilitate work and cooperation among them. With the help of cultural networks, culture professionals have been trying to achieve coordinated work outside the forms of big collaborative groups.

That was the main reason why numerous cultural institutions, governmental and nongovernmental agencies, associations, arts councils and organizations are increasingly getting together for joint projects. They have been creating new forms of networking that promote cultural diversity, collaboration, the mobility of artists and other cultural workers, and, above all, intercultural dialogue and communication.

A networked identity is evolving, not only in technological sense, but rather in a cultural one, which resists homogenization and which, at its core, features the promotion of cultural

¹Cvjetičanin B., Digital networks – communication and cooperation tools for cultural professionals, Institute for International Relations, Culturelink Network, Zagreb, 2011, p 147.

diversity as a global issue of development. Through the process of multiple and interactive networked identity, key cultural and new models of global cultural dialogue are emerging.

One of the most important features of Cultural networks is their ability to serve as mediators of group of people who share common interest. They become a tool for lobbying and advocacy in order to advance sector's interests, governmental laws at different levels and cultural policy that would be further elaborated in the theses.

The importance of Cultural networks and their role in cultural cooperation will be explained in this paper by using historical review of European networks, comparing their roles and influences.

Emphasis will be placed specifically on the circumstances of action and role of the Association of Independent cultural scene of Serbia (ICSS). We will review its impact on the cultural life, cultural policy, decision makers and independent cultural organizations in Serbia.

1.1. Goals and objectives of research

The aim of this research is to identify, observe, and evaluate the current role of Association Independent cultural scene of Serbia, taking into account the social and political circumstances in Serbia and in the region.

In relation to mentioned above, we can divide our objectives into theoretical, exploratory-descriptive and analytical.

Theoretical objectives based on literature will identify, analyze and examine:

- the importance and notion of cultural networks in general, identifying advantages and disadvantages of them using historical development of European networks and cultural cooperation;

Exploratory-descriptive objectives based on surveys, observing and research of Association ICSS should:

- examine the impact of the ICSS on Serbian cultural policy and decision making;
- define the needs of cultural sectors in Serbia and assess the abilities of Association ICSS to satisfy those needs;

Analytical objectives based on internship, documentation and interviews should:

- compare the ICSS with an operational network in the region (Clubture²) in order to obtain the efficiency level of the Association;
- determine the level of development of the Association and realization of its objectives;
- determine recommendations in terms of formulating basic elements for the improvement of sustainable model for the Association ICSS based on previously achieved goals of this research.

The research objectives are more empirical and descriptive, rather than theoretical therefore, it is not intended to develop a new theory neither to create an applied-policy.

² www.clubture.org (accessed on 09.06.2013)

1.2. Research and conceptual framework

This analyzes will be based on the body of research covering the topics of historical development and the importance of European cultural networks, as well as their role in cultural collaboration.

First, we will collect all necessary data in order to get familiar with an overall picture in the field of cultural networking. Further, we will explain the term of Cultural network, its historical background and the importance of collaboration in it. This part would also include reasons for and circumstances surrounding the development of network society and changes that occurred over time. Using academic literature relating to Cultural networks, we will be able to point out the general advantages and disadvantages of cultural networks.

After the brief historical overview on the development of European (EU) and networks in South East (part of) Europe we will be able to discuss the needs of cultural participant and the networks' response to it. Mobility and mutual cooperation will be discussed in more detail.

After the theoretical framework mainly based on literature³, we will further develop our research on the case study - Association of Independent cultural scene of Serbia.

Our research would include a historical background of Association ICSS, its mission, vision and goals. By doing an internship there, I was able to get to the core of organizational structure, to understand their communication flows, decision-making process and delegation of responsibilities.

In addition, it is crucial to understand the cultural, political and social circumstances of ICSS action.

By being involved in the process of operating ICSS, we will be able to see a bigger picture of the state in which Serbian independent cultural scene operates. That would also help us determine the importance and impact of ICSS on cultural policy and decision-making bodies in Serbia. Further, by using questionnaires and statistical data (members funding, sources of funding, projects done in one year, expenses and proposed actions) provided by ICSS we will be able to conclude what are the needs of Independent cultural scene and to determinate the potential role that ICSS has.

³ List can be found in Bibliography on page 69.

Due to similar historical, mainly political and cultural circumstances that characterize a former Yugoslavian country, our research will be further developed by comparing ICSS with other cultural network in the region - Clubture, a non-profit participatory network that gathers independent cultural organizations from Croatia. With a brief analysis of the Clubture and by comparing it with the ICSS, we will be able to notice the strengths and weaknesses of the Association that would form a set of recommendations for improving the operation of ICSS. Finally, following the collection and analyses of all findings during research, the adequate set of recommendations for potential improvement of the ICSS will be produced.

1.3 Hypotheses and Relevance of the research

Main hypothesis:

The current state of independent cultural organizations in Serbia is unfavorable due to the lack of practical implementation of the Law on Culture⁴ and cultural policy.

Cultural networks are a tool for improving their status among other parties in the area of cultural cooperation.

Supporting hypothesis 1:

Association of ICSS is a vital tool for resolving problems of Serbian independent cultural scene and their actors.

Supporting hypothesis 2:

Collaboration amongst cultural networks in the region is essential for collaboration and mobility of the artist and culture workers.

Relevance of the research:

The relevance of the topic is reflected in the need to evaluate the concepts surrounding the establishment and development of cultural networks, as well as their current role, status, key actors, dominant approaches and challenges.

We consider cultural networks a competent partner in participative policy-making and see them as a source of innovation that stems from their diversity. They grow within the local setting, but they are still a very important provider in the global context.

⁴ http://www.paragraf.rs/propisi/zakon_o_kulturi.html (accessed on 09.06.2013)

We will focus our research on the Association of ICSS and its role in these contexts; also, we will define the operational level of ICSS, influence on decision makers, obstacles in managerial part and how all impediments can be overcome in an efficient way.

II. Theoretical framework

This chapter aims to clarify terms (cultural) network, cultural collaboration, its significance and development. It also refers to the advantages and disadvantages of networks and finding criteria for their evaluation.

2.1 Notion of networks and cultural networks

Different forms of civil initiatives can, according to Paunović⁵, grow from „a group” into „a movement“. These spontaneous needs to unite, coming from the bottom of the social sphere, simply „derive from the impossibility to fulfilling one’s needs or resolving certain basic social problems” as an individual.

The main difference between group and movement can be defined according to its impact on society. Characteristic of a movement, described by Paunović, is achieving a certain influence on society, reflected in the fact that it may cause specific changes to important social objectives. Groups, as well as movements, develop the responsibility of citizens and awareness of their own interests as well as those of the community and disseminate participative political culture. In cultural and social context we assess network in the same manner as groupings.

We can say that network is in fact social form of connection of certain elements: individuals, groups or organizations, as Castels called them *nodes of the network*:

We can observe network as a set of interconnected nodes (members of the network). A node is the point where the curve intersects itself. So we can conclude that network has no center, just nodes. It depends how nodes are relevant for the network. They can increase their importance by absorbing more relevant information and processing it more efficiently. The real importance of a node comes from its ability to contribute to the network’s goals. However all nodes of a network are necessary for the network’s performance. When nodes become redundant and useless, network tend to reconfigure themselves, deleting some nodes

⁵ Paunović, Ž. The associative forms of civil society in Serbia’, in Janjić, D. Serbia between the Past and the Future, Belgrade: Institute of Social Sciences :Forum for Ethnic Relations, 1997

and adding some new ones. That brings us to conclusion that nodes only exist and function as component of network because network is a unit, not the node.⁶

According to Dragojević, “network communication” in culture developed as a reaction to the crisis of European national cultural policies in the late 1970s. It evolved from the questioning and redefining the role of the public cultural institutions.⁷ Response to that kind of crisis was in creating networks which, at first, serve as communication channels for their members with the aim to exchange ideas, knowledge, and experiences or to organize common projects and cooperation. Catells *Informational age* and *Networks society*, that is development of technology, created circumstances for new flexible social structures that guaranteed a higher degree of participation. One of the consequences of that was a growing number of (cultural) networks and people who were involved in them. As in other spheres of economy, the trend was transferred to fields of arts and culture. The number of cultural networks was exponentially growing during the 1990s. Dragojević identified more than 400 of them in the field of culture during that period. They were operating on a local, national, even on a European level. The reason of expansion of cultural networks at present “*is rooted in the possibility to communicate different cultural values reduced to symbols that are readable in different cultural contexts and by different publics.*”⁸

Promotion of diversity is one of the key challenges of cultural policy and networks are relevant actors in this sense.

It is important to indicate that, in time, the “communicational” and “representational” networks were incapable of satisfying all needs of their members, and new, as Dragojević termed “operational networks”, were starting to take shape by engaging in network-administrated advocacy activities in practice.

They are also called “tactical networks” or “collaborative platforms”.

Teodor Celakoski has listed their four main characteristics:

⁶Castells, M., *Informationalism, networks and the network society: A theoretical blueprint*, Northampton, MA: Edward Elgar, 2004, pp. 2.

⁷ Višnjić, E. and Dragojević, S. *A bottom-up approach to cultural policy-making: Independent culture and new collaborative practices in Croatia*, Amsterdam/Bucharest/Zagreb: Policies for Culture, The Force of Example No.3, 2008, pp. 34.

⁸ Milohnić A. and Švob-Đokić N. *Cultural Identity Politics in the (Post-) Transitional Societies*, Institute for International Relations, Zagreb, 2011, pp. 26.

1. Activities based on projects. That doesn't refer only to exchange of information and communication, but in structurally guided processes determined by thematic, procedural or other interest of the network members.
2. Focus on social and/or political agenda.
3. Interdisciplinary and connectivity to other fields outside of cultural and artistic activities.
4. Complex organizational structure based on communicational and managerial principles, regulations and protocols.

In relation to these listed characteristics, Paul van Paaschen⁹ classified cultural networks into five groups according to their possible roles. Cultural networks use only one or several of these aspects simultaneously.

1. Promote productions and distribution;
2. Professional and artistic exchange;
3. Knowledge and information exchange and research;
4. Advocacy and interest representation;
5. Capacity development.

Taking into consideration the role and characteristics of the cultural networks, its performance depends on the internal as well as on external environment.

Internal environment obviously consists of the network's members.

Their mutual dependence and mutual benefits are different ways of building the capacity and capability of a network.

On the other side, external environment encompasses governments, audiences and wider society, and funding sources.

To conclude, (cultural) networking is a self-organized system and format of organizations and individuals who, by joining forces, affect different areas of collaboration, exchange, mutual support, capacity building and cultural policy, especially in Balkan countries.

Networks have the power to influence economic, political and cultural structures and relations in ways that are impossible for individual actors.

⁹ Paaschen van P., *Cultural networks – how to assess?* in Cvjeticanin, *Digital networks – communication and cooperation tools for cultural professionals*, Institute for International Relations, Culturelink Network, Zagreb, 2011, pp. 162.

2.2 Importance of cultural collaboration and role of networks in it

Since the mid-nineteenth century, groupings of individuals with shared beliefs, values and a common cause have worked together in many domains within and across nation-state borders; therefore we can say that transnational 'networking' is hardly new.

On the other hand, in the 1980s, the notion of networking re-emerged as a suggestive metaphor for various kinds of collaborations risking that it will become a vogue term charged with a high degree of the symbolic. Cultural practitioners embrace this metaphor as well and apply it to their collaborations at both the national and international level. With that, the terms Networks and Collaboration are closely linked and they derive one from the other.

Klaić stated that cultural cooperation and collaboration are exchange of approaches, models, strategies and policies with the goal of learning from each other's experiences, gaining of resources, co-financing, technical assistance, transfer of know-how and training. It is about joint reflection, debate, research and experimentation.

He concludes that one of the most complex forms of collaboration is the one in the creative processes, the creation of new artistic works, arguing the rightly fact that most networks were not established only for the sake of advocacy at all, but as a means of finding partners with whom to cooperate nationally and transnationally.

Collaboration, regardless of its aim, is and should be a vital part of every cultural policy.

In Serbia according to compendium¹⁰, Ministry of Culture is in charge of international cultural cooperation and cities like Belgrade and Novi Sad are bodies for promotion of international cultural relations.

Priorities and trends of cultural policy in Serbia, regarding cooperation and collaboration, are linked to European integration as the ultimate political goal and as such, it should influence international cultural co-operation. The role of local authorities and NGO is pointed out.

In 2007, Ministry of Culture has officially expressed its own aims and priorities, approved by the Parliamentary Committee for Culture. One of the aims was internationalization of Serbian culture – active participation of artists and art workers in different events, networking and collaborative arts projects, in the region, Europe and the world.

¹⁰ <http://www.culturalpolicies.net/web/serbia.php> accessed on 01.10.2013.

With the shift in the Ministry, a new set of objectivities came and collaboration and cooperation are mentioned in a slightly different form. Next goal was an active participation of artists and the contemporary artistic community in the international cultural scene. Since the plan of the new Ministry of Culture was very ambitious, it failed to implement all the objectivities as the same applies for a new government and Minister that followed.

Regional cooperation and collaboration in the sphere of cultural politics hasn't gained any greater significance which is a direct result of lack of cooperative enterprises by the very institutions that shape and implement the policies - relevant ministries, regional or local administrative bodies. Concerning cultural exchange in the domain of public institutions, it is still marginal phenomena, which is primarily reduced to occasional visits, basic exchange of contents.

Up to this point, collaboration and cooperation in Serbia, but also in the region (exception is Slovenia where the international cooperation in the region has become established as an essential political issue) is mainly based in the NGO sector, leaving the public institutions behind. It is done without, or with a small support of the Ministry of Culture. Cooperation programs are most often realized using EU assistance funds, as well as other programs, such as the Europa for Citizens programme¹¹, or the Lifelong learning programme¹².

As Judith Stains stated, the administrative bodies need to acknowledge that the main role of a Network can be to create an open and communicative framework in which innovative, trans-European collaborations are likely to develop. The results can only be assessed with hindsight.

2.3 Evaluation of Networks

Since networks are ubiquitous phenomena, conventional assessment techniques are difficult to apply. Networks are widely championed as ideal systems for a variety of complex management, communication and cooperation activities. Even though they provide good and innovative models of commitment, interdependence and collaboration, they are also effective in delivering benefits across cultural sector. Therefore, monitoring

¹¹ <http://eacea.ec.europa.eu/citizenship/> accessed on 01.10.2013.

¹² http://ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm accessed on 01.10.2013.

of their effectiveness to a set of external criteria is still a very difficult task.¹³

Kevin Kelly¹⁴ identifies nine governing principles which networks should use as criteria for self-assessment.

They should:

1. Have equal access to information.
2. Be largely self-steering or have minimal governing mechanisms.
3. Build on their own positive successes.
4. Grow incrementally not exponentially.
5. Adapt through heterogeneity.
6. Learn from their own mistakes.
7. Have multiple goals.
8. Avoid constancy.
9. Have rules that evolve with them.

While networks are still in early stages of its life cycle, one of the most important things is how networks help its members to interact. This is the important distinction between posing a task and realizing it. For network, the process of realizing the task itself is more important and vital than the task itself.

Since networks are kind of “hybrid” organization, fluid, intangible with various models of management, its evaluation must also be unconventional and rely on understanding of their intrinsic processes.

We have extracted the seven distinct qualities that a network is expected to have and to share:

1. A clear statement of mission or purpose.
2. Evidence of informal but inovative activity.
3. Provision of regular information services.
4. Role of membership in governing internal matters of affairs.
5. A satisfactory level of membership renewal.

¹³ <http://eur-lex.europa.eu> accessed on 06.07.2013.

¹⁴ Kevin K. *Out of Control: The New Biology of Machines, Social Systems, & the Economic World*, Basic Books, 1994, pp: 392.

6. Convincing signs of regular interaction or network activity.
7. Proof of some independent means of support.

Taking in consideration this criteria and principles of the network, we could use them as a basic guide for evaluating networks that would be able to provide a foundation on which to build indicators for the further assessment.

III. Local and global/European perspectives of networking

In this chapter we shall review the historical background of cultural networks, the role that they have in cultural co-operation. Focus will be mainly based on EU network development, as well as on the Balkans.

We will also explain the needs of cultural sector that led to creation of networks emphasizing the role of mobility of cultural workers and artist.

3.1 Brief history of European networks, beginnings and development

Economical, political and social networks are as old as human history. They form the basis of all social structures. With the arrival of 21st century, Europe was faced with increasing unemployment and social unrest, caused by developments in the field of new technologies, by human migration and social exclusion. That all led to a need for change in social structure. One of the most significant changes was adopting a network practice as a collaborative principle that was first recognized by the European cultural organizations.

Cultural cooperation embraces the exchange of approaches, models, strategies and policies with the goal of learning from each other's experiences, pooling of resources, co-financing, technical assistance, transfer of know-how and training, joint reflection, debate, research and experimentation in its most complex forms. In all these facets, the international component also implies intercultural relation and transaction, sometimes even confrontation.

Networks are the ones who affirm and reflect the shared values of its members and help cope with mutual needs. They are now unmistakably a part of the European cultural landscapes as well as museums, art institutions, heritage sites. Their recognition by governmental and intergovernmental bodies has confirmed that.¹⁵

History of networks is important for understanding development and mechanism of their functioning.¹⁶ Development of European cultural networks is connected to the time after the

¹⁵Klaić D., *Mobility of imagination*, Center for arts and culture, Central European university, 2007, pp:46-48.

¹⁶Dragičević Šešić M., Stojković B., *KULTURA – Menadžment, animacija, marketing*, VI izdanje, CLIO, 2012.pp:311.

Second World War and with the creation of one of the oldest cultural networks in Europe - EFA (European Festivals Association) in 1952.¹⁷

The reason for creating cultural networks was in the need of the cultural sector for unity on a European level. That need was connected with the creation of a new social reality, especially after the fall of the Berlin Wall in 1989.

First international organizations were the ones on national government levels (League of Nations¹⁸, UNESCO and the Council of Europe¹⁹) and they provided the base for establishing of additional structures for networking.

UNESCO was among the first organizations that supported and encouraged a policy where networking on the state level should be parallel with international networks in NGO sector. As a result, most of international NGO organizations founded in the '50s were often initiated and supported by UNESCO.²⁰ The most important ones were ITI (International Theater Institute)²¹, OISTAT (Organization Internationale des Scenogafes, Techniciens et Architectes de Theatre)²² or ICOM (International Council of Museums)²³ that served as a precious platform for professionals to meet and share their experiences.

¹⁷The European Festivals Association is the umbrella organisation for festivals across Europe and beyond. One of the oldest cultural networks in Europe, it was founded in Geneva, Switzerland, in 1952 as a joint initiative of the eminent conductor Igor Markevitch and the great philosopher Denis de Rougemont. Since its foundation, the Association has grown from 15 festivals into a dynamic network representing more than 100 music, dance, theatre and multidisciplinary festivals, national festival associations and cultural organizations from 44 countries.

EFA association: <http://www.efa-aeef.eu> accessed on 01.09.2013.

¹⁸The League of Nations was an intergovernmental organization founded as a result of the Paris Peace Conference that ended the First World War. It was the first international organization whose principal mission was to maintain world peace. Its primary goals, as stated in its Covenant, included preventing wars through collective security and disarmament, and settling international disputes through negotiation and arbitration. Other issues in this and related treaties included labor conditions, just treatment of native inhabitants, human and drug trafficking, arms trade, global health, prisoners of war, and protection of minorities in Europe. At its greatest extent from 28 September 1934 to 23 February 1935, it had 58 members.

¹⁹The Council of Europe is an international organization promoting co-operation between all countries of Europe in the areas of legal standards, human rights, democratic development, the rule of law and cultural co-operation. It was founded in 1949, has 47 member states with some 800 million citizens, and is an entirely separate body from the European Union (EU).

²⁰UNESCO has sought to collaborate with NGOs, which are fundamental civil society partners for the implementation of the Organization's activities and programmes. Over the years, UNESCO has built up a valuable network of cooperation with NGOs having an expertise in its fields of competence, i.e. education, science, social and human sciences, culture, communication and information. Currently, UNESCO is enjoying official partnerships with 373 international NGOs and 24 foundations and similar institutions. See more on <https://en.unesco.org/partnerships/non-governmental-organizations>, accessed on 01.09.2013.

²¹The International Theatre Institute was officially inaugurated during the meeting of its first World Congress in Prague, 1948, organized on the initiative of UNESCO and a group of international theatre experts. The first ITI Congress met in Prague in June 1948, with 12 Centres in operation: Austria, Belgium, Brazil, Chile, China, Czechoslovakia, France, Italy, Poland, Switzerland, UK and USA. <http://www.iti-worldwide.org/history.php> accessed on 01.09.2013.

²²OISTAT, founded 1968 in Prague, generates, promotes and maintains a global network of specialist practitioners, educators and researchers who shape, challenge and imagine elements, events and environments for the live performing arts. It serves those who facilitate and create design for live performance: including practitioners, researchers, students and associated partners and it enables the ongoing exchange of knowledge: sharing innovations, encouraging experimentation and promoting international collaborations in the development of live performance as well as its technologies and the space that hosts it. <http://www.oistat.org/> accessed on 01.09.2013.

During the '70s and the '80s, the basic organizational model used for cooperation was international and it was often applied on national units. That meant that national committees were established based on suggestions from abroad or with a national association (group) which already existed. Later in the 1980s, new networks started to appear as innovative and informal platforms in comparison with the traditional international organizations associated with UNESCO.

In the 1990s many new networks were set up in an enthusiastic exploration of new post Cold War opportunities and membership became more inclusive, with new members from Central and Eastern Europe joining their West European colleagues. Network meetings became occasions to exchange information in a more informal manner, to reflect on current developments, to over-come one's sense of loneliness and frustration by sharing it with peers, to learn from the mistakes of other instead of repeating them.

With the development of new cultural networks, changes happened not only within the new links between participants, but also in the adaptation of new forms of cooperation and work methods. These changes can be seen as a reaction to the forms of transnational cooperation developed by the networks. They become more adoptable and project work became more important than traditional mission of the network. These changes became the new method of creating additional legitimization. It was no longer a matter of mediating language skills, or disseminating relevant information, or exporting cultural assets and cultural norms, but investing in bilateral artistic work, encounters and production processes. It was a time when national mediators became protagonist in transnational procedures.

These kinds of changes provoke a disagreement among established association and its participants. ITI and UNESCO demand first of all, communication with "national centre", and then, with the help of national centre, with the world. That caused a problem when the cultural professionals wanted to communicate with each other directly. That was an indirect

²³ ICOM is an organization created in 1946 by and for museum professionals. It is a unique network of almost 30,000 members and museum professionals who represent the global museum community. It consist a forum made up of experts from 137 countries and territories to respond to the challenges museums face worldwide. It has a consultative status with the United Nations Economic and Social Council.

cause for the establishment of the first informal European cultural network under the symptomatic title: Informal European Theatre Meeting (IETM).²⁴

By the 1990s, it was a widely spread opinion that networks are the only possible form of modern international collaboration that can avoid national and international bureaucracies. European Union (through the program Kaleidoscope²⁵) and the Forum of European Cultural Networks²⁶ gave support to the development of cultural networks established until 2000 in all areas of art and culture.

Today, the network concept can be seen on two levels. In a narrow sense, it refers to newer form of networking where structures and work methods are primarily characterized by non-hierarchical, horizontal cooperation, transnational orientation without any “central force”. In a wider sense, this term is also used to describe the totality of networking forms, including the older models described above and networks which link central organizations and their “branches.”²⁷

Based on this we can say that today European Networks are:

- An important system of facilitating and stimulating employment - they identify and provide work places for trainees, graduates and professionals.
- A form of on-going professional training for the development of professional skills and expertise within the cultural sector.

²⁴ IETM was ‘spontaneously declared’ in the summer of 1981 at a gathering of performing arts professionals at the Polverigi Festival in Italy. This new ‘informal meeting’ was felt to be a pioneering way for organizations that produced or commissioned contemporary performing arts productions to get to know one another and build the mutual knowledge and trust necessary for co-producing young artists who they felt deserved a larger audience, all across Europe. It also represented the growing voice of the sector to a European Union, which had barely opened to the cultural field. In 1989 IETM (Informal European Theatre Meeting), became a not-for-profit international organisation under Belgian law. From 1989, IETM (a predominantly EU-based membership) was active in including colleagues from Central, Eastern and South-eastern Europe, and from 1994, those from the countries around the Mediterranean. From 2003, IETM also became active as a bridge between its professional members in Europe and those in Asia (including Central Asia), Africa and the Americas, although its main membership still comes from Europe. <http://ietm.org/about-us/history> accessed on 05.07.2013.

²⁵ The Community Kaleidoscope programme which ran from 1992-1995 provided support for transnational cultural projects and networks under Action 3 (cultural cooperation in the form of networks). Such projects have frequently been described as networks. A characteristic of projects is that they often focus on short term goals and visible results. Compared to the broader membership of a network organization where the number of partners in a transnational cultural project may appear limited, Kaleidoscope required a minimum of three partners from different countries.

²⁶ The Forum of European Cultural Networks is the oldest meeting point for Cultural partnerships in Europe. Its origins are to be traced to April 1988 when a gathering of European cultural centers was organized by the Council of Europe and hosted by the Barcelona County authorities. The Forum of European Cultural networks was born and it continues, to the present day, in trying to provide a meeting point for networks, a platform for discussing networking practice and an agora for debating issues affecting arts co-operation and exchanges. The Council of Europe endorsed the new line and the Forum was set for a decade of fruitful activity. <http://www.cee-culture.info/OneNetwork.asp?NetzwerkNr=130> accessed on 06.07.2013.

²⁷ Staines J., *Working Groups. Network Solutions for Cultural Cooperation in Europe*, Brussels: EFAH 1996, pp:5.

- A cost-effective way of disseminating European trend information about current developments in art forms and practices, to professionals in all parts of the cultural sector, including governments;
- A cost-effective catalyst for stimulating international cultural co-operation.
- A tool for lobbying the national governments to meet specifying cultural needs.

They contribute to:

- European cohesion.
- Mobility of cultural workers and cultural products.
- Facilitate cross-cultural communication - fighting xenophobia, racism, and providing practice in cross cultural understanding.
- Reinforce the civil society and giving a democratic voice to the individuals.
- Reinforce those cultural dimensions of development which are not produced by purely economic factors and help build partnerships with so-called "third countries" etc.

Networks are looking for sustainable, cooperative solutions to Europe's deep problems. They are committed to innovation, constructive participation in the decision-making process.

3.2 Cooperation and networks in the South Eastern Europe (Balkans)

Situation and sensibility of South Easter Europe is very different from the one in the West, so cultural networks are much more liable to political and social changes of the region. Governments tend to neglect the cultural domain and independent cultural organizations due to transitional crisis and the absence of cultural politics.

Countries of former Yugoslavia, often referred to as South Eastern Europe, Western Balkans or Yugosphere²⁸ are characterized by simultaneous attempts at integration and disintegration. That paradox is shown in the use of geographical term itself.

For the understanding of the integration and disintegration of the post-Yugoslavian territory, we have to reach into its past.

²⁸ Publication of the Economist article "Entering the Yugosphere", has launch the term Yugosphere when refer to the geographical notion of the former Yugoslavia. article: <http://www.economist.com/node/14258861> accessed on 10.09.2013.

The breakup of the common state of Yugoslavia, led to a series of wars fought between 1991 and 1999²⁹. Difficult wartime and post-war period had seriously damaged economic state of the region, created isolation among countries and put the cultural-artistic production of the region into hibernation.³⁰

Since the focus of each country was on building national identity, it is very difficult to speak of any forms of cooperation in the cultural field between the countries in the region in that period. They turn to finding a safe ground within the collaboration provided by EU.

Development of cultural collaboration in the Balkans started after the 1990 with a realization of a need for radical reconstruction of the cultural legacy. One of the priorities was to establish and maintain a regional connection using the cultural resources of the countries. Even though South Eastern Europe is enriched with various cultural influences, they have a positive but also a negative side. Slavic, Ottoman, Byzantine and other cultures are intertwined, but on the other hand different and distinctive, and therefore, due to historic circumstances, these resources are difficult to exploit to their full potential.

A collaboration based on historical/geographical context in this region must exist and it must be developed in the direction of mutual dialogue, collaboration and exchange. Hence the need for a regional cultural cooperation/network presents itself, one that would connect and utilize them all.

The encouraging successes came within the demonstration of the citizen in the entire region. That led to organization of the civil sector that, by the late 1990s, started to organize by implementing democratic principles based on the postulates of equality.

As the consequence of Yugoslavian conflicts in 1996 and 1999, cultural networks emerge in almost every country in the Balkans. In that period a significant number of European networks and independent international foundations started to collaborate with Balkan countries. Some of them developed specific projects for countries of South Eastern Europe and their integration. We will mention some of them: European cultural foundation³¹, Felix Meritis foundation³², Transeuropeennes³³...

²⁹ The war in Slovenia (1991), Croatia (1991-1995), Bosnia and Herzegovina (1992-1995) and war on Kosovo and NATO bombing of Serbia (1998-1999).

³⁰ Pekić M, Pavić K. *Exit Europe-New geographies of culture*, Clulture, Zagreb, Belgrade, 2011. pp: 24.

³¹<http://www.culturalfoundation.eu/>

³²<http://www.felix.meritis.nl/en/>

³³<http://www.transeuropeennes.eu/>

This is when a large number of initiatives experimenting with various forms of cultural agency have emerged. These organizations were operating in all fields of contemporary cultural artistic disciplines such as film, music, performing arts, visual art, architecture and design, literature and various new media. The effort of the cultural community of South Eastern Europe was immense. It was focused on recuperation, rebuilding, rejoining democratic values in a very short period of time. Help was also incited and supported by international foundations such as Council of Europe, UNESCO, AFAA, British Council and Goethe Institute. That was the initial step in bringing together independent cultural scenes that became essential in the development of civil society and thus independent culture.

UNESCO was focused more on cultural heritage and its rebuilding, Council of Europe was focused on evaluating cultural policies of the countries, the British Council and Goethe Institute were among the first to open their center in the Balkans. They were important for their teaching role, as well as mobility and revival of common values.

Originally the focus of these networks was on promoting mobility, exchange and intercultural dialogue, stimulation of the artistic creation and securing its freedom and independence. They also had a role in emphasizing the importance of culture and art in the European system and its prevention of future conflicts, which were, and still is very important in the context of integrating Balkans in the European Union.

For the civil sector, the Soroš Foundation played a significant role, whose foundations were established in the early Nineties in all countries in the region. Beside Soroš, Culturelink, founded in 1989 in Zagreb also played an important role in artistic exchange, mobility and collaboration. Its focus was on all Eastern European countries. It was established by UNESCO and the Council of Europe with the aim of strengthening communication between networks, institutions and professionals in the field of culture throughout the world. Culturelink has become a partner, along with several other cultural organizations and networks, in a new initiative of the Council of Europe called *Culture Watch Europe*³⁴. *Culture Watch Europe* was a new integrated platform for information and exchange using various online tools to monitor cultural policy, heritage policy and audiovisual and media policy.³⁵ It also offers a platform for a more dynamic interaction between governments and

³⁴http://www.coe.int/t/dg4/cultureheritage/cwe/default_en.asp

³⁵ Palmer R. (2013). *Networks, the evolving aspect of Culture in the 21 century*, Culturelink, Zagreb p:9.

civil society and it will be especially important in the way critical issues and problems can be passed to and discussed with governments.

That all gave a push forward for civil sector in the Balkans and new organizations for bilateral and multilateral collaboration started to emerge. Some of them are Balkankult in Belgrade, Ecumest in Bucharest, Project DCM, Mama in Zagreb, Rex in Belgrade, Nomad dance Academy in Belgrade and Skopje, Association of independent cultural scene of Serbia, Clubture in Zagreb, Jadrofrom Macedonia, Lokomotiva Skopje etc.

Having in minds that, in recent years, cultural environment with similar characteristic have developed in all the countries of the region, the logical continuation was regional initiative that Clubture Network proposed. The first initial meeting was held in 2004, gathering more than forty organizations from Bosnia and Herzegovina, Croatia, Slovenia and Serbia. The goal of this meeting was to map the conditions in the region, as well as to detect need for cooperation and propose possible frameworks for its implementation. In 2006 the realization of the the programme had begun. It gathered nineteen organizations around an informal cooperative platform. Their regional programme has achieved significant results in the sphere of connecting organizations, distribution of cultural/artistic content across different environments and building audiences.

The Clubture Network's regional programme is a valuable step forward in promoting cultural cooperation within the region. By exchanging information, knowledge and skills, Clubture Regional Initiative has encouraged many to take proactive attitude in their local environment and inspired other cultural organization and individuals to convene into networks or platforms.

Further development of regional collaboration can be observed through regional platform for culture KOOPERATIVA, whose initiative for funding was put forward in 2011.

The idea was initiated for the recognition of importance to create a stable, long term and sustainable framework for collaboration of the independent cultural organizations from the countries of the former Yugoslavia (and from the SEE region), ones who develop contemporary and novel artistic practices, critical public discourse and innovative organizational models.

The implementation of KOOPERATIVA should put into place through activities of four big national networks of independent cultural organizations (Clubture in Croatia, Association in

Slovenia and Independent Cultural Scene of Serbia, Jadro in Macedonia), and through initiatives for establishment of networks in other countries of the region, create a framework for regional and international collaboration, which would facilitate communication, enable information sharing and motivate independent cultural organizations in their countries to start acting regionally.

The creation of KOOPERATIVA – the regional platform for culture could be a historical event in terms of culture in the region, collaboration and mutual cooperation.

Up until now it is still in the phase of development and implementation.

To conclude, cooperation in South Easter Europe has been influenced by the historical circumstances of the area, therefore it has to be considered differently than the rest of Europe. The top-down approach of reconciliation, which was applied after the war, was not successful. Instead of dialogue, intercultural exchange, partnership and debate, Balkan countries were under the international pressure for their reconciliation, and because of that pressure and in some way a forced reconciliation, these countries did not manage to form a strong bond in the cross-linking of culture and art.³⁶ Nevertheless, during the last decade, partnership and collaborations evolved in the Balkans. It was needed to find its own pace, ways and paths to collaboration and connection through link based on culture and similarities, rather than differences and politics.

3.3 The advantages and disadvantages of networks

Since it was developed, the word Network itself describes a crisscross understanding of connected lines. They generally come about when individuals and groups start to interact with each other in pursuit of common interest or for the achievement of shared goals.

It represents the solution when there is no necessity for conventional structures with hierarchies, rules or formal modi-operandi. Networks offer more informal environment for people to organize themselves and to interact with each other.

But also, networks are not perfect organizations. They are imperfect, fragile and tenacious. They persist in asking difficult questions and seeking better solutions to the problems of transnational but also in local collaboration in Europe.

³⁶Milena DragicevicSesic, CorinaSuteu, Mapping cultural cooperation in SE Europe: the internationalization of cultural policies, European convention debate, 2003, p:4.

By comparing how networks function and act, we can distinct specific advantages and disadvantages of networks.

The **advantages** of networks are:

- They can be a new mean of transnational cooperation;
- They are improved systems of informational exchange;
- They are intensifying public awareness and understanding;
- Increasing participation of different sectors;
- Changes in patterns of distribution and promotion;
- Providing greater opportunities for financial partnerships;
- Provide mutual understanding and support;
- Offer exchange of information and knowledge;
- Have a greater power of impact than the individuals;
- Horizontal organization and management structure, without clear centre or hierarchy in the decision-making structure;
- Transparency in decision making process etc.

Networking is a distributive way of organizing that is both active and passive. It is a simple and flexible response to complexity and differences in society and evolves from the needs of individuals to make contact, exchange ideas, act and work together.

The key elements of any cultural network are interaction of people and the movement of information. The way this is achieved is often the difference between network practice and other kinds of organizational operation.

Disadvantages of the network are:

- Difficult to secure structural support and stability, even medium-term. Reason for this is because the environment in which networks operate copes more easily with short term projects that have limited objectives. The result is that, just at the point when cultural networks can be seen to have achieved the level of maturity and professionalism, their ability to deliver a well documented range of benefits is undermined by an insecure and low base of funding for their, often extremely

modest, core costs. Core costs are only a small part of the total turnover of a network's yearly activities, but still they are essential for operating a network. They include: publications, meetings, collaborative projects and exchanges, office expenses (rent, services, telephone, fax, post), network staff salaries, communication (newsletters, translation, interpreting for meetings), travel expenses (for staff attending board and network meetings), equipment and technology for efficient information dissemination, research (subscriptions, publications), staff training etc.

- The participation of members is crucial for cultural networks. Beside active involvement in dialogue, discussions, giving proposition, it is also important to contribute by membership fees, participation costs, time and commitment. Without that, they can be reduced to electronic databases of members who can never afford to meet.
- Networks suffer from a lack of understanding and acknowledgement of their work, even though in a short period of time, networks have been recognized as essential consultation partners by European institutions, politicians, national governments, regional authorities and foundations. Indeed networks are valued for their connections with the grass roots, artists and artistic projects in communities across Europe and for their ability to make connections through transnational cultural cooperation, but still in certain parts of Europe (mainly South Eastern) they are still not recognized as an important influence of cultural life.
- Networks have been forced to sum up their activities in project form with short-term objectives and short-term gains. Networking must be considered as a long-term process that yields increasing returns with time and close attention.
- The grant making process at European, but also on state levels are plagued with delayed announcements, impossibly short deadlines, more delays in decision-making, and yet more delays in processing grants. Networks, especially cultural, which haven financial reserves to fall back on, are forced to manage the affairs in a different manner. This habit of devolving the cash flow problems of a big national institution to tiny organizations with one or two staff is intolerable and creates a huge burden on the administration.
- Inadequate or inappropriate criteria of judging the funding applications. System of no transparency in decision making process.

These problems are compounded by a number of other factors - political, bureaucratic and

environmental, and with its problems and pressures, the networks can be locked into a series of vicious circles. The challenge is to transform them into productive cycles.

Concrete measures of encouragement are required, which acknowledge the considerable achievements of cultural networks by investing the benefits of their work.

3.4 Mobility of cultural workers and artist

Cultural networks became, since they sprang up thirty years ago, an important factor in supporting international cultural communication and cooperation.

In this chapter we will emphasize the role of mobility in cultural cooperation, its background, motives and recommendation on improvement.

Definition and Background

“Mobility is understood as the temporary individual cross border mobility of artists and other cultural professionals.”

In 1993 with the passing of the EU Treaty of Maastricht, the unrestricted mobility of persons, goods and services became a part of rights and freedoms of EU citizens. In 2006 European parliament declared that mobility for artists and other cultural professionals should become a necessity in their professional carrier as Europeans.³⁷

The Committee of General affairs and External relations of the European Council emphasis the enlargement process of the Union and its relations with the “third countries” with the need for the “enhanced cultural cooperation, mutual understanding and people to people contact”.³⁸ That later became a strategic objective of the European agenda of culture (2007) and on the EU work plan for culture 2008-2010. They are being seen as essential part of a global economy with regard to improve the employability, adaptability and mobility of artists and workers in the culture sector as well as mobility of works of art.³⁹ An answer to demands

³⁷European union, *A boost for workers mobility, but challenges lie ahead* http://europa.eu/rapid/press-release_IP-06-1723_en.htm accessed on 14.09.2013.

³⁸Council of the European commission *Wider Europe – new neighborhood – council conclusions* http://ec.europa.eu/world/enp/pdf/cc06_03.pdf accessed on 14.09.2013.

³⁹Vujadinović D., *Mobility of artists and culture professionals in South Eastern Europe*, Balkankult Fonadacija, Novi Sad, 2009, pp: 8.

from networks and cultural operators for financial these opportunities was supported by Commission's transnational cooperation projects through the Culture program 2007-2013.⁴⁰

Motives of Mobility

Main motives of mobility for artists/cultural professionals are to:

- Develop professionally and artistically;
- Collaborate with the colleagues from other cities/countries;
- Engage in a dialogue with other cultures;
- Establish creative and professional contacts;
- Achieve visibility and critical review abroad to improve their performances domestically;
- Find new target groups and markets where they can present, distribute and sell their work;
- Have access to a wider range of educations and training programs;
- Find new ways of funding abroad;
- Developing talents and capacity building;
- Benefits of foreign cultural expertise;
- Pursue cultural diplomacy;
- Increase the economic value of the cultural sector.

The range of motives for mobility of artists and cultural professional varies and they depend on their profession, fields of work and different realities of their home countries. A difference must be made between the already mobile ones and those seeking to become it. Mobility is not always a choice but in some countries a method of survival.⁴¹

Recommendations: towards more balanced and productive cultural mobility programs

⁴⁰http://eacea.ec.europa.eu/culture/programme/about_culture_en.php accessed on 14.09.2013.

⁴¹Vujadinovic D., *Mobility of Artists and Cultural Professionals in South Eastern Europe*, Balkankult Fondacija, Novi Sad, 2009, pp: 32.

Many factors affected the changes of international work conditions in Europe in the last 20 years: development of communication technology applications, new market and economies conditions. All these developments are not equally balanced in whole Europe therefore picture of mobility is uneven.

That reminds us that despite the developing “European cultural space”, opportunities for cultural professionals to travel, make contacts, build partnerships, conduct research etc., will depend to a great extent on where they live in Europe. Demands of cultural workers for greater mobility are accelerating, and accordingly some measures have to be taken to provide greater mobility beyond just Europe with the interest for a global engagement of cultural workers.

Bearing in mind all realistic circumstances, we can propose some of recommendations, but we have to have in mind that they are more aspirational than achievable due to insufficient attention to the most urgent problems to mobility such as inconsistent visa, tax and social regulations.

To overcome these barriers and to support the healthy development of a diverse creative/culture sector, it seems important for European and national authorities to:

- Enhance the capacities and collaboration of existing online information systems;
- Introduce or support training workshops on legal and social regulations;
- Harmonize definitions, procedures and application forms in fiscal / social matters;
- Simplify procedures, and reduce costs, of visa and work permit applications;
- Recognize mobility as not simply an ad hoc activity, but as integral part of the regular work life of artist and cultural professionals;
- Understanding of mobility funding as a long term investment in a process which will lead to specific outcomes over a period of time;
- Target small-scale arts institutions/organizations and enable them to participate in international co-productions;
- Promote genuine dialogue by recognition of social and cultural differences.⁴²

⁴² European Commission, Final report, Mobility Matters, Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals, ERICarts Institute Study, 2008, p.56.

Recommendations can be based on five key pillars on which the successful transnational movement of artists/cultural professionals depends:

intelligence – exploration – resources – fairness - sustainability.⁴³

Intelligence is a pillar of relevant information. Even though that information flow in the last 20 years has been transformed, there is still a lack of information and advice need for mobility users. That is probably caused by insufficient use of means that already exists. The improvement would be in more coherent information tailored to practitioners needs, including such things as mobility toolkits available in multiple languages or training in intercultural competence.

Exploration and creative capacity studies shows that it is equally important for cultural workers and artist to explore, develop and collaborate globally, but also to act locally. It opens opportunities for engagement with local community, artist from other disciplines and different cultural institutions.

Resources. The main problem to mobility is in fact that funds do not correspond with the demand, especially in some part of Europe (Balkans). Although the financial funds have increased in some countries, general picture is that there is no financial resources that are needed to meet big interest or need.

Fairness is essential for mobility. It has to be encouraged and it has to be inclusive. It has to be taken in consideration that support and opportunities in Europe are varying depending of regions. Artist and cultural workers form minority communities (non EU) are less visible in international work, they are less paid. That is why mobility schemes have to improve regional balance and to address the social differences.

Sustainability. We already mention that one of the main problems of networks, practitioners and cultural organizations is sustainability. Its difficulty in achieving sustainability leads to a need where EU Cultural programme, but also other state, independent, local programs, has pay attention. They need to start to address to a demand for support for project of up to five years duration, not to encourage short term engagement.

⁴³ European Commission, Final report, Mobility Matters, Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals, ERICarts Institute Study, 2008, p.54.

With the combination of these five pillars, it would be an ideal mobility cycle. Artists and cultural workers will be able to use information more freely, to connect and organize among themselves, which would led to discovering of opportunities vital for individual and organizational improvement.

IV. Presentation of Case Studie Association of Independent cultural scene of Serbia

The Association of Independent cultural scene of Serbia is a NGO non-formal membership base network. It is a network that attempts to link organizations active in a field of innovative contemporary art and culture.

In case study of Association of Independent cultural scene of Serbia, we will try to examining its role in the given political and cultural circumstances. We will elaborate on its impact on the position of the independent scene of Serbia, its role in decision making process and try to draw conclusions which will result in a set of recommendations for the improvement of operation of ICSS.

4.1 History of Association of Independent cultural scene in Serbia

Association of Independent cultural scene of Serbia has been funded on the 22th May 2011 by a 28 independent cultural organizations.⁴⁴ Today it has grown and it has 91 members.⁴⁵

Association of Independent Cultural Scene of Serbia is non-governmental and non-profitable organization, civic association of informal groups, initiatives and individuals. It is a legal entity founded for an indefinite period of time to achieve objectives in the field of art, culture and cultural policy.

By implementation and exchange of programmes in Serbia and abroad, by activities that build capacities of the Association as well as its members, and by dialogue with decision makers at all levels, the Association aspires to promote the development of innovative and critical art practices, to make an impact on cultural policy and other related public policies, to contribute to decentralization of culture in Serbia and establish regional cooperation in Southeast Europe.

Goals of Association ICSS:

- to develop innovative, critical and experimental art and cultural production;
- impact the formulation and implementation of cultural and other related public policies in Serbia at national level;

⁴⁴ Annex 1.

⁴⁵ Annex 2.

- develop international cultural cooperation, especially in Southeast Europe;
- develop intersectoral cooperation in the field of culture in Serbia, especially regarding the development of new models of organization and partnership between civic and public sectors;
- decentralize culture in Serbia; develop intercultural dialogue and nurture cultural diversity;
- build capacities of independent cultural scene practitioners; spread and improve education in the field of culture;
- improve professional and scientific research in culture;
- acknowledge the culture of equality and diversity and build respect towards cultural, national and religious diversity;
- contemplate strategically and constantly update fundamental principles of independent organization and action at the independent scene in relation to previous, present and future socio-political context.⁴⁶

As it is stated in the official Statute of the organization, Association implements its goals through:⁴⁷

1. The linking and connecting independent and non-profit initiatives working in the field of culture through exhibitions, events, meetings, conferences, workshops and such;
2. The implementation of innovative, critical and experimental art programs;
3. The establishment of a structured dialogue with decision makers at the national, provincial and local level in Serbia;
4. Participation in the establishment of cultural policy and other public policy related to her, on the national, provincial and local levels;
5. Public advocacy to achieve the goals and values of the Association;
6. Research field of cultural policy and other public policies related to her;
7. Organizing workshops and other activities with an aim to transfer organizational knowledge and skills;
8. Promotion and media campaign for the projects of members of the Association;

⁴⁶ Annex 3.

⁴⁷ Same.

9. Publishing of periodicals, such as magazines, newsletters and professional publications on subjects related to the objectives of the Association, in accordance with special legislation;
10. Production of multimedia content in all areas of their activity;
11. Exchanging programs and cooperation with all similar groups in Serbia, Europe and the world;
12. Establishing communication with related stakeholders in Southeastern Europe with an aim to create network at the regional level;
13. Joint application for funds for domestic and international donors;
14. Organization of other authorized activities necessary to achieve Association goals.

Short review of year 2010-2011:

2011 was quite an important year for the ICSS. Everything that was set as goal in 2010 was suppose to take the specific forms and to embark on the implementation of these goals.

This will be a short review of the activities that would later in work be elaborated in more detail.

- On the 26th of June 2010, the conference of Independent sector in culture was held. There were representatives of 48 organizations and initiatives from all over Serbia. That was the crucial meeting that formed the idea of establishing a formal association of independent sector.
- Google group informative list was launched. That was the facilitator of further development of ideas connected to future goals and mission.
- In September, the “Declaration of the representatives of Serbian independent cultural scene” was established⁴⁸ with the 64 signed organizations. It was promoted simultaneously in five press conferences in five cities (Zrenjanin, Novi Sad, Kragujevac, Niš, Beograd) on the 5th November 2010.
- On the 30th December 2010 the first meeting with a Minister of Culture was held. It was a first step of recognition independent scene. Minister accepted the initiative to

⁴⁸ Annex 3.

sign the Protocol on cooperation and a quest for the engaging independent representatives in the work of cultural committee.

- The second National Conference was held in Zrenjanin from 15-16.th January 2011. The 40 representatives of 32 organizations from 11 cities were present. It was decided to start the official process of registration of the Association of Independent Cultural Scene of Serbia. The transition working groups were formed until the official registration at APR.
- On the January 16th 2011 the official Protocol on Cooperation between the Ministry of Culture and ICSS was signed.⁴⁹
- Based on this protocol, the proposal for inclusion of representatives of ICSS in the work of commission of the Ministry of Culture was adopted.
- On the 22nd May, in KC Rex the temporary Executive Board invited all participants of the previous assembly held in Zrenjanin to participate in the Founding assembly. That was the final step of the process that begun in Zrenjanin. The invitation accepted 28 organizations and initiatives.
- The first regular assembly was held in Zajecar on the 2nd and 3rd July 2011. The Association has joined 24 new organizations. Also representatives of government were there, Mrs. Snezana Stojanović Plavšić (Secretary for Culture) and Mr. Dimitrije Tadić (representative of the Ministry). Decisions were made about future short-term and long-term development. The first draft of Regulation was made.
- ICSS organized “Self-propelling” festival that was held for 10 days. During those 10 days, it was realized 77 programs at 11 locations throughout Belgrade (Zemun to Krnjače). 25 organizations took part and bilingual publication was printed with short goals of the organizations.
- Finally ICSS was giving small grants for their members under the slogan Place for Culture. 12 grants were approved. Three festivals were held: Zalet MOZGA (Zaječar), Avgust jednog diverzanta (Kruševac) and Bez izlaza (Zrenjanin).
- There were also organized professional workshops for members.

Short review 2012:

⁴⁹Annex 4.

After the initial enthusiastic set of goals now it was the time, for the new established Association, to start to implement and organize its structure and programs. Shaping the organization into structural and functional mechanism was crucial at this point, as well as noticing and finding ways to overcome obstacles in order to achieve these objectives.

- The official office was founded, with a hired professional as a coordinator of the office who will manage the administrative duties of the Association.
- Working group for an ongoing dialogue between the ICSS and the Ministry of Culture was established on the 10 April 2012.
- The campaign was launched regarding the problems of independent scene (space and discrimination).
- ICSS announce two calls: for local and regional cooperation. 19 projects were supported on national call and 9 on the regional.
- Workshops for improving managerial capacities of members of ICSS were held.
- Preparation for the EU open calls and applying on it.
- More internal documents were added to the official Regulations.
- During the election campaign in 2012, a simultaneous debate was organized under the title “And Culture?” in seven different cities: Belgrade, Niš, Kragujevac, Zrenjanin, Vranje, Požega i Pirot.
- Association has become one of the participants and initiators of the creation of a regional network called KOOPERATIVA.
- Second official Assembly was held in Požega. New members were admitted and the number of members of the association has increased from 53 to 77.
- The official site of the Association was created www.nezavisnakultura.net.
- The pilot number of fanzine was launched.

4.2 Organizational structure of Association ICSS

Organization structure of Association is regulated by a Statute, an official document of regulations and obligations.

Governing bodies of the Association are:

- 1) The Assembly

2) Executive Board

Assembly is the highest governing body of the Association. The assembly consists of representatives of regular members of the Association. Each regular member has one vote in the assembly. The assembly can be regular, exceptional or electronic (virtual).

It is held once a year, each time in different city and it is convened by the Board.

Executive board is obliged to convene exceptional assembly when it is requested by, at least, 1/3 of members of the assembly.

Board obliged to convene an electronic (virtual) session of the assembly when it is required by, at least, 1/5 of members of the assembly.

Board may convene an extraordinary or electronic assembly whenever they estimate that there is a need for it- it can be when they are not able to make valid judgment.

The President of the Board is the presiding the Assembly and all decision has to be signed by him/her. In the absence of the President of the Board, all decisions have to be signed by his deputy.

The work of the Assembly is legit when 50% plus 1 member is present. The quorum has to be in every decision making process at the assembly.

The tasks of the Assembly are to:

1. establish policy for the development of the Association;
2. establish Statute for the development of the Association;
3. adopt rules, regulations and other legal documents of the Association, approves their changes or amendments;
4. adopt the financial plan and annual financial statement Association;
5. adopt and amend the agenda of the Association;
6. adopt other acts and decisions relevant to the work of the Association;
7. appoint and dismiss members of the Management Board;
8. evaluate and adopt the report on the work of the Association;
9. provides guidelines for the future work of the Association;
10. establish and appoint working groups, committees and similar bodies;
11. decide on future cooperation with other organizations;
12. decide on the admission of the new members to the Association;
13. decide on the exclusion of members of the Association ;

14. decide on the termination of the work of the Association;
15. perform other duties specified by law or statute.

Activities between the two Assemblies are performed by the Management Board.

Management Board consists of seven members. It includes a president, vice president and five members elected by the Assembly for a period of two years. Candidates for the Board are nominated by members of the Association.

After the expiration of the mandate, new president and vice president may, but don't have to, remain members of the new Board. To ensure continuity of work, members of previous Board and assembly have to elect three members that will stay in the Board for another mandate more, while four members of the Board have to be new.

All work, actions, reactions and decision making of the Association are transparent and open to public.

The Board is obligated to inform members and the public about work and activities of the Association, either directly or through publications (statements, magazines etc.).

Finance of Association:

The Association raises funds through membership fees, grants and gifts but most of the income comes from donations. As other independent cultural institutions, ICSS also faces big problems with funding. Since it is a running operating system, with an office and employee, costs are difficult to cover. Almost every open call is mainly for project activities. It narrows the number of potential applications and creates a need for a different approach of writing project and applying for grants.

Still, earned incomes can be used exclusively for the achieving goals of the Association, running costs and financing of specific projects.

In case of dissolution, the assets of the Association shall be deposited in the local non-profit legal entity established to achieve the same or similar objectives.

Communication flow:

With the 91 member from 27 cities in Serbia, communication in ICSS is mainly based on the internet and online information flow. Since the Association was funded, the Google group for members was created and communication among them and is mainly based on it. It became an online community where discussions take place, appointments are made, reports are edited and statements are given. It has developed in to a tool for promotion, sharing programs, knowledge and experience.

As previously mentioned, representatives of ICSS maintain contact, connect, share and promote via email. Their activity and participation can be a problem, since only one quarter of the members are actively engaged in communication thus forming a "closed circle" where harmony among them can be lost. It is of vital importance for the association to identify and take the necessary measure to involve all its members for the sake of further development of the ICSS strategy and operability.

4.3 Cultural and social circumstances of action ICSS in Serbia

The foundation of ICSS was directly connected with the circumstances of independent actors in Serbia.

When we look back to the history, the development of civil society in Serbia (former Yugoslavia) was delayed for a decade or so and it is still present. Most significant changes occurred with the social movements in the 1970s and with the geopolitical changes in the end of the 1980s, beginning of the 1990s. The war during the '80s and '90s had a great influence on civil society in Serbia.

During the '90s it was the most turbulent time for NGO. While, the government was trying to create and promote nationalistic cultural policy, civil cultural associations were created to fight against it. They have been based on the respect of fundamental human rights and civil freedoms, tolerance, anti-war activism, democracy, social and political pluralism.

In the last ten years, the role of civil cultural sector and their organizational forms have been varying. They range from those who were created to promote state nationalistic cultural policy, to those who were created to fight against such policies.

Milena Dragičević Šešić divided genesis and development of Serbian NGOs in three phases:

The first one was composed of radical, political activist who used art and culture to express themselves.

The second phase was with the use of more "cultural" means. Nomad Dance Academy was one of them, a regional educational and research project in the field of contemporary dance created with the collaboration of NGOs for contemporary dance Stanica from Belgrade and Lokomotiva from Skopje. It was, and still is a platform and a collaborative network which has affected different areas of collaboration, exchange, mutual support, capacity building and cultural policy in the countries of the Balkans since 2006.

Third phase and generation that came with it was able to balance the needs and objectivities of both previous generations. Foundations established in the 90's enabled the development of the independent scene in the early 2000s and, according to Darka Radosavljević, it was already clear that the capacities essential for the development of society and culture are concentrated among the actors of the independent scene.

Cultural and social context of the post-2000s in Serbia, and in all South Eastern Europe may be described as post-transitional and “nation-building” oriented which was directly connected with the resurrected old mechanisms of governance in culture, supporting and emphasizing the traditional values that are supposed to help the new nation states shape their national identities.⁵⁰

That kind of circumstances created a post-transitional system where culture and art are seen primarily as commodities and not as a vital ingredient of the society that could produce new values. System didn't manage to recognize non-governmental cultural and art scene as part of it, which led to creation of “its own system”, a different format that would enable the re-production of new values.

At present, we can state that political culture seems to be democratic, based on free will of citizens to chose their representatives through elections.

⁵⁰ Milena Dragicevic Sestic, CorinaSuteu, Mapping cultural cooperation in SE Europe: the internationalization of cultural policies, European convention debate, 2003, p 5.

Ministry of Culture presents and emphasizes the financial support for the independent culture, it's equality with public institutions, transparency of commissions. However the reality is different.

Negative aspects of cultural policy are its dependence on political decisions of the ruling party, empty promises that become forgotten with a shift in government and significantly smaller amount of financing independent sector regardless of their status of equality. At the end, the informal lobbying and personal connections remain the most powerful tools.

In the 2000s, independent cultural organizations started to organize and act together. One of the new initiatives to strengthen the civil sector in the field of culture started in June 2010 in Belgrade when *The First national conference of independent organizations and initiatives in Serbia* was held.

The final Declaration of independent cultural associations⁵¹, non-governmental organizations was released simultaneously at press conferences in Belgrade, Kragujevac, Zrenjanin, Novi Sad and Niš, which was a symbolic demonstration of the unity of independent cultural scene that makes a large part of the production of culture and art in Serbia, but remain unrecognized and its importance sidelined. It was signed by 59 independent cultural associations, non-governmental organizations dealing with culture, independent cultural foundations, non-profit cultural clubs and independent cultural initiatives from all over Serbia.

The conference was the first step towards the perception of common interests and problems in order to find possible solutions for the future development of the NGO sector in culture and its regional and international networking. It was also a first step towards a signing a protocol on cooperation with the Ministry of Culture.

On the other hand, we must reflect on public institutions of culture and their impact on the general state of culture in Serbia as well. Today, political parties and political circumstances manage public cultural scene, therefore it is very difficult for any improvement in a situation where importance of culture is changing by each party mandate.

Inefficiency of the Ministry is presented in the lack of National strategy for development of Serbian culture, fact that barely 0.62% of the total budget of Serbia goes for culture, inconsistent implementation of the Law on Culture and appointing the new Minister based on party affiliation clearly defines the current state of culture. All mentioned is a major

⁵¹ Annex 3.

impediment for the advancement of National cultural institutions, as well as for the non-governmental cultural sector.

We can conclude, as Darka Radivojević Vasiljević said⁵², that the biggest problem of culture and society in Serbia today is disintegration of common values, whose process started in the '90s with the layering of actions in cultural fields: a new ideology and aesthetic on one hand, stagnation and setback on the other, while amongst all that was a lack of interest for culture in general. Such setting prevents independent culture to blossom, but also it makes it vital for development of society and culture.

4.4 Influence of Association ICSS on decision makers/cultural policy

Independent Cultural Scene of Serbia was established with the goals to develop innovative, critical and experimental art and cultural production, to develop international cultural cooperation, to straighten the non-governmental sector in Serbia, to develop intercultural dialogue and nurture cultural diversity, to build capacities of independent cultural scene partakers, to spread and improve education in the field of culture etc. but also to impact the formulation and implementation of cultural policies in Serbia at national, provincial and local levels, therefore to make an impact on the decision makers.

First step towards this goal was, as mentioned, the Declaration of the representatives of Serbian independent cultural scene. That was the beginning of mutual dialogue between independent actors and the Ministry of Culture. At the announcement of the Declaration, Serbian Minister of Culture Nebojsa Bradić and Danko Runić, director of the Agency for European integration and Cooperation with NGO, were present. They announced specific measures to improve the unenviable position of the NGO sector in culture. Runić announced the formation of a working group to develop a strategy for cooperation with civil society organizations, as well as solution for solving problems of space that a lot of cultural organizations have.

Bradić emphasized the efforts of the Ministry of Culture to create a favorable and stimulating environment in Serbia that are reflected primarily in the new Law on Culture. He stated that

⁵² Darka Radosavljevic Vasiljevic, interview for SeeCult, <http://www.seecult.org/vest/nametnuta-pozicija-nemoci>, site acceded: 10.10.2013.

the framework law on the culture created the conditions that NGOs, private institutions and initiatives in culture are no longer treated as second-class and marginalized institutions.

That was the first and most important confirmation that the landscapes of cultural activities in Serbia have a possibility to change. As well, that was the first time for the independent sector to gain recognition from the government for their role in cultural development in Serbia.

Shortly after the First national conference of independent organizations and initiatives in Serbia, on the 19th January 2011, the dialogue was concluded with a Protocol of collaboration between Association ICSS and the Ministry of Culture⁵³. That was the turning point and a concrete legal act on which independent organizations could rely.

It was planned to establish a parity committee who would, thru structured dialogue and strictly defined protocol, develop standards and procedures of the Ministry of Culture for the independent cultural scene in Serbia. Mr. Dimitrije Tadić was proposed as a person who would be a coordinator of dialogue in the Ministry.

Protocol was clearly defined with the objectives and obligations of both parties in the document.

Obligations of Ministry of Culture were:

- To include in its future work representatives of the independent cultural scene in the decision making process of cultural policy, particularly in those bodies that make decisions regarding the independent cultural organizations and initiatives.
- To encourage cooperation, using direct or indirect measures of cultural policies, between governmental cultural institutions with the organizations and initiatives that are part of the independent cultural scene in Serbia.
- To involve projects of independent cultural participant in the promotion of Serbian culture locally and internationally.

By signing the Protocol, the Ministry of Culture is obliged to support:

- initiative of local authorities to allow use of certain facilities to independent organizations that do not have a space to conduct their activities;

⁵³ Annex 4.

- initiative to lease such spaces with paying benefits;
- initiative for media coverage of the activities of the independent cultural scene.

The Ministry of Culture will consider:

- The possibility of forming a special grant just for projects of independent cultural organizations and initiatives;
- The possibility of establishing an open call for multi-year funding, covering the overhead costs of the organization, including new staff and volunteers of the organization, as well as strengthening of the capacity of actors of the independent cultural organizations and initiatives;
- The ability to support development programs in the areas of modern, critical, innovative art in small towns throughout Serbia, particularly initiatives and programs who would achieve decentralization of cultural policy.

The Protocol also emphasizes the role of the independent scene in the activities of the promotion of culture and achieving public interest. The members of the ICSS should focus their activities on:

- Innovative critical, experimental art and cultural production.
- The development of international cooperation in the field of culture.
- Decentralization of culture in Serbia and promotion of technical and scientific research.
- Expansion and improvement of education in the field of culture.
- The development of young talent in the field of cultural and artistic creativity.
- The use of new technologies.
- The inclusion of cultural and artistic creativity of people with disabilities and the improvement of cultural activities for people with special needs.
- The promotion of race, nationality and gender equality as a requirement for the development of advanced civil society.

The protocol was valid for an indefinite period of time until one part decides to terminate it in written form. The termination of this protocol occurred on the 23rd October 2013 when State

secretary for Culture Dejan Ristić informed ICSS of it in an official letter⁵⁴. The reasons of it will be discussed with the current Ministry of Culture, Ivan Tasovac in the near future.

Before the termination, two parties of this Protocol met quarterly, or when it was needed. Unfortunately, the communication with the Ministry and reliance on the Protocol didn't manage to bring any concrete results or to achieve any goal specified in the Protocol therefore it remains only on paper.

A big obstacle in the collaboration was the frequent change of Ministers. With each new Minister there was a need for reestablishing contact, explanation of the protocol and collaboration. Regardless of the cordial atmosphere of the meetings, nothing has been done. Association ICSS has to accept partial guilt for the failure in this area, since there was a lack of initiation and agility. Therefore, we can conclude that influence of ICSS on decision makers and cultural policies was significantly small.

Visibility of Association ICSS is still very small, and undermining and marginalization of civil sector is another obstacle toward the goal of equality which Law on Culture (May 2007) promotes (NGO's are treated equally in comparison to public institutions regarding competitions or requests for grants. However, some priority is still given to the public sector institutions)⁵⁵.

4.5 Influence of Association ICSS on independent cultural scene

Influence of the Associations ICSS on the independent cultural scene can be observed through its members. The ICSS is the biggest Association in Serbia that gathers independent cultural organization, initiatives and individuals. At this moment it has 91 members, and each year it is spreading.

Size of the influence can be measured in the mutual communication, cooperation, exchange programs, discussion of its members. Since the annual Assembly is the only opportunity for all members to meet, as it was stated before, communication is mainly based on the internet and activities on the Google group. It became an opportunity for the organizations to connect, share experience, knowledge, establish cooperation and act all together. In these difficult times for independent cultural sector, Association became a place for mutual support, mutual

⁵⁴ Annex 5

⁵⁵ Paragraph 3, Section 7 and 8. "Equality of all actors in the establishment of institutions and other legal entities in culture and equality in the work of institutions and other entities in the culture;" http://www.paragraf.rs/propisi/zakon_o_kulturi.html (site accessed 20.10.2013)

reaction and action with the attitude “together we are stronger”. It created a feeling of belonging, which is very important, for independent actors who are often left aside.

On the other hand, joint projects initiated by the ICSS improve mutual cooperation and by financing and co-financing facilitated the development of programs and projects of its members.

Some of them were workshops for building managerial capacities of participants, writing projects and public relations. Beside workshops, Association was organizing and implementing various campaigns with the collaboration of its members.

In 2011 ICSS presented “Self-powered” festival, that presented about 70 programs created by nearly 30 organizations in the spaces which host the independent scene. It was a 10 day program that showed an intersection of diversity and potential of the independent cultural scene, offering different content, pointing out the problems and challenges that protagonists face, searching for possible solutions.

In 2012 there was a Campaign for the fight against discrimination and social exclusion, which was based on the active engagement, the production and experience of its members in combating xenophobia, racism, hatred, nationalist and social exclusion and discrimination of any kind. Also, in 2012 ICSS organized Campaign to secure space for the actors of the independent cultural scene in local communities. The campaign was realized in five cities in Serbia, based on the proposals of members of the Association. It covered the meetings with city/municipal leaders, debates, visits to the local media and media monitoring of all activities.

At the end it didn't manage to achieve any tangible results. Both of this the project were implemented with the support of the Swiss Cultural Programme in the Western Balkans (SCP).

In 2013 MANEK, magazine of independent culture was published. Manek is the first in a series of periodicals of ICSS with an aim to improve the visibility of independent art and culture and affirmation of its importance in modern society. It represents only a small part of a variety program produced and implemented by the members of the ICSS during the year 2012.

Also, Association of Independent Cultural Scene of Serbia has an ongoing campaign called *Culture in protest*, which would last until mid –November in five cities across Serbia. It is a in a form of 12 different programs of 12 organizations who questions the position and role of independent artists and cultural workers, with a critical review of the current situation and marginalization of contemporary art production. With the help of the campaign "Culture of Protest" ICSS invites the authorities at all levels, especially the Ministry of Culture and Information, in a dialogue on resolving the many problems that will final lead to the acknowledgement and the importance of the independent cultural scene.

All these actions were a result of mutual collaboration and efforts of all members, with subsets and mutual solidarity. Even though the visibility and wider influence of these activities was quite small, they allow the exploitation of enormous potential of independent cultural scene for further development of the entire cultural life, education, creating new audiences and improve the country's image in the world.

4.6 Needs of Independent cultural scene and role of ICSS in it

Based on the research, that initiated the foundation of Association, "Non-institutional actors of cultural policy in Serbia, Montenegro and Macedonia" by Predrag Cvetičanin, we are able to get a wider picture how and in what conditions independent scene operates, what capacities do they have and what are their needs.

This research covers 112 members of independent culture scene who operate outside the system of public/state institutions in Serbia (71), Montenegro (19) and Former Yugoslav Republic of Macedonia (22). Survey covered non-governmental cultural organizations, independent cultural associations, artistic associations, artistic groups, non-profit culture clubs, etc. and it was conducted during the period of October 2009 to February 2010.

The standardized questionnaire with 36 questions was used.

The questionnaire that was used was primarily intended for measuring the capacity of five groups of the interviewed organizations: human, technical, financial, managerial and social.

Base on the answers in the survey, we can notice basic **characteristics** of Serbian independent cultural scene:

- Diversity of actors on every level (development, program diversity, etc);

- High capability (72% of organizations are predominantly members with University diplomas, while 17% are predominant members with the MA and PhD title);
- Around 1500 artists, cultural managers and volunteers are actively engaged in the independent cultural scene while just 60 of them have a status of employee;
- In the period between 2007 and 2009 the independent scene produced/preformed between 1200 to 1500 programs per year (exhibitions, performances, concerts, plays, film screenings art actions);
- Many of the participants collaborate among themselves, sharing programs, equipment etc.;
- Some of the organizations and initiatives use the facilities of local cultural institutions for the realization of their programs;
- Most of the organizations operate in Belgrade and Novi Sad, while in other cities there are no more than two or three active;
- In contrast to political parties which represent an example of the "male" organizations and "the rest" of the non-government scene in these countries that represent the "female" sector, there is a gender balance in the independent cultural scene;
- In recent years there has been a split in the scene thus forming a small number of organization with relatively large number of members, well equipped and with a decent yearly budget (mostly organization situated in the capital cities) and a large number of small organizations that represent groups of friends, that organize activities in private residences with a fairly low yearly budget. Number of medium-scale organizations (many of whom work in small towns) gradually decreases.

Based on survey we can also spot common problems that independent sector encounter:

- Lack of stable funding that limits planning ahead;
- Lack of small actions funds (up to 2000 Euro);
- Lack of education, experience in cultural management;
- Lack of other possible sources of financing - especially outside the capital cities;
- Lack of work space and equipment. In Serbia, 40% of organizations do not have offices and 60% have no facilities for art programs;
- Lack of communication and cooperation among the actors themselves, but as well as with the local authorities, local cultural institutions and Ministries;

- Lack of understanding and support of the environment in a relation to what they do (innovative cultural programs), but especially in relation to the nature of their organization and field of activity;
- Media invisibility;
- Lack of representation in decision making bodies in charge for the financing of cultural programs;
- Poor normative establishment of cultural policy;
- Politicization of the cultural sphere, its normative irregularities and instability;
- Lack of collaboration in legal and political field considering the protection of interests of people working in the independent cultural scene.

In 2012. Association ICSS initiated “Annual survey of ICSS on the activities of its members in the year 2012”. Even though it is mainly based on program activities, we will compare these two surveys to see if there is a significant change in the predetermined problems that independent cultural sector is facing.

The survey was conducted among members of the association, 55 of them participated from various field of operation.

Questions were based on productivity of programs, participators and visitors of the program, local and international collaboration, annual budget (financed from the State and from other funds) and current needs of the organizations.

Results are:

- Number of realized programs of 55 organization in the year 2012 is 1884;
- Most of programs are realized in Belgrade and Novi Sad, number is much smaller for other cities;
- Total number of persons who actively participated in realization of the program is 1800;
- Total number of visitors / users is 1.275.000;
- Almost 50% of organization had a yearly budget smaller than 7,000 Euros (25 organizations);
- Amount for projects in the 2012th obtained from the republican budget (Ministry of Culture, other ministries or government bodies) was 17.21 million dinars.

- Amount for projects in the 2012th obtained from other sources of funding in the country was around 39 million dinars.
- Amount for projects in the 2012th obtained from Funds from abroad was over 105 million dinars.

Current needs of organizations (listed by relevance) are:

- Providing conditions for continuous operation, stable sources of incomes (44 out of 55);
- The development of partnership cooperation on the EU projects (16 out of 55);
- Providing space for work and realization of programs (10 out of 55);
- Collaboration and exchange of programs (10 out of 55);
- Expanding the circle of associates (9 out of 55);

To conclude, even though, the survey was conducted in 2010. comparing with the ICSS survey, we can emphasize the fact that the data is still very relevant and it indicates that independent cultural scene gathers most educational staff, collaborate at local and international level, produce more than 1,500 public cultural programs per year, respond to citizens needs etc; but it also clearly shows and defines the position of the independent cultural scene in Serbia who is in a less favorable position than public institution. That fact is reflected in a role of the State in funding of the independent sector (it is 6 times smaller than the received funds from abroad).

Due to the unregulated political and economic situation in the state, often change of the Minister of Culture and transfer of responsibility among politician, it is difficult to conclude whether the status of independent scene, ICSS Association and its members will improve in time to come. While it is clear that the NGO sector is faced with many problems such as lack of work space, funding of running costs, funding projects, poor collaboration with the local authorities etc. it still has a great role and a potential for cultural recovery and development that is more recognized by outsiders (abroad) than by its own State.

4.7 Other networks in the region as a model for ICSS

Considering the similar political, historical and cultural circumstances of the countries in the Balkans we can observe similar organizations in order to compare methods and the accomplishment of goals.

One of the first associations of the independent scene in the Balkans and direct model for the Association of ICSS is Clubture founded 2002.⁵⁶

Since Zagreb also has a dense concentration of organizations belonging to the independent cultural scene, Clubture Network was a result of the association of those organizations in Croatia. It developed a model for programme exchange and cooperation based on a horizontal, participatory model of decision making, which is the foundation of its activity and existence.

The network is based on the participatory and dynamic model, which is the basic value that distinguishes Clubture from any other form of organization. The membership is built on an open model of participation and inclusion based on the program activities. Each organization that initiates and implements a program becomes a full network member, while each organization that hosts a program becomes an associate network member. Moreover, there is no central coordination that would organize cultural content distribution. The network functions on the basis of “peer-to-peer” principle, which means that organizations plan and implement program activities in direct collaboration with other organizations, whether they are or are not network members, while Clubture functions as a platform that encourages program sharing and project partnership. The selection of program and decision on financing some of them, from a common budget, is made by mutual decision.

The main role of the Clubture network is to bring independent organizations together in a stable cooperative platform. Instruments that were used to achieve this goal are reflected in the series of programmes, focused on building organizations capacity (through educational and residential programs) and on increasing their presence in the public (through media projects). Maybe the most important activity that Clubture does is advocacy and lobbying with the aim of advancing cultural policy. The Clubture Network has implemented the *Kultura Aktiva 2005-2007* programme, within a series of activities in various parts of Croatia were realized with the mutual aim of building capacities for creating and monitoring the implementation of cultural and other related public politics. Aside from program activities,

⁵⁶ www.clubture.org, site accessed 10.10.2013.

the Network has carried out a series of other advocacy activities taking more active and fighting stand.⁵⁷

In the first phase of Clubture, the focus was exclusively on exchange programs and collaboration. That was, and still is a foundation of a Network. The shift happened when Clubture started to address the issue of cultural policies. They realised that the initial exchange and cooperation is insufficient instrument for strengthening the sector. At that time, around 2003/2004 the field of action of the Network started to spread.

Various actions were initiated: new programs focused on cultural politics and activism which connects the various local initiatives that deal with the same issues, building capacities and education of members for strategical planning, publication of *Magazin 04*.

By the end of 2004 the Clubture has taken the step toward operating at a regional level as well and created regional initiative of the Clubture Network.

During the years, some goals were fulfilled; therefore they reduced the scope of their activities.

Now it is the new, third phase of Clubture, which is developing the concept of centers of specific skills needed for the independent culture, research, training and capacity building, linking local initiatives dealing with the issue of infrastructure for the independent scene etc. However, program collaboration and exchange still remain as the foundation of the network.

Since Clubture is a network with a much longer history, it is difficult to compare the results of it with the Association ICSS. Still, there are certain patterns that ICSS incorporated in its own organizational structure, working methods, goals and activities.

Based on the success of Clubture, we can propose some suggestions for ICSS:

- To focus more on the actions of lobbying and advocacy, that will finally lead to obligated collaboration with the authorities;
- To position and activate themselves in a relation to the current role, stabilization and funding of independent culture;
- Involvement of local initiatives that would fight for the structural issues of the independent scene;

⁵⁷ Pekić M, Pavić K., *Exit Europe-new geographies of culture, Clubture, Zagreb/Belgrade, 2011.* p 30.

- To increase the pressure on local governments, the Ministry of Culture and governmental bodies;
- To loudly advocate the interests of independent organizations, especially for those outside of Belgrade;
- Sharing and resolving the problems of small organization by the means of unity.

We can finish with the fact that ex Yugoslavian territory is a region whose integration is conditional – simultaneously marked by a common past and numerous other similarities in socio-cultural characteristics, but also by a large amount of challenges brought by the post-conflict and post-transitional period. In this area similar frameworks function for the regulation of cultural policies, therefore such positive examples as Clubture serve as a stimulus for other actors in the independent cultural sector such as ICSS.

V. Conclusion

We approached the topic *Role of networks in cultural cooperation* reviewing its development through time and by comprehending theoretical and empirical objectives of our work that are reflected in hypotheses of this research.

Firstly, we will base our conclusion on our set of objectives based in the beginning of our work. Secondly, our conclusion will be based on the given hypotheses in chapter I.

Theoretical objectives were:

The importance and notion of cultural networks in general, identifying advantages and disadvantages of them using historical development of European networks and cultural cooperation;

Based on, mainly, literature, with the analytical-descriptive analyses of the notion of (cultural) networks and importance of cultural collaboration (chapter 2.1 and 2.2) we have been able to conclude how networks are considered as a vital part of every society, not only connected to the culture and technology. They have been considered as a main tool for a cultural collaboration in general, one of the tools for mobility (chapter 3.4) and a way for connecting cultural workers. The reason how we get to this conclusion is mainly supported with the development and formation of cultural networks discussed in the chapter III, the historical overview of European networks, Balkan networks and a needs of cultural workers. Based on concrete examples of networks, we have been able to extract the main features of them, their advantages and disadvantages (chapter 3.3).

Exploratory-descriptive and analytical objectives were based on surveys, internship in ICSS, documentation and research of the Association. The goals based on ICSS were:

To examine the impact of the ICSS on Serbian cultural policy and decision making;

As it was elaborated in chapter 4.4, the influence of the Association on decision makers and cultural policy is very small due to the lack of understanding and support of the Government of Serbia and the Ministry of culture. Although much effort has been invested, the influence of the Association, especially after the abolition of the Protocol of Cooperation is minimal and new ways of establishing such cooperation has yet to be developed.

To define the needs of cultural sectors in Serbia and assess the abilities of Association ICSS to satisfy those needs;

The needs of cultural sectors in Serbia depend on the form of the establishment, whether it is a public, state institutions or an independent cultural organization.

In our research, we were mainly focus on independent cultural scene. As it was concluded in the chapter 4.6, their needs are mainly reflected on low funding rate, inability of governing bodies to help with the funding of running costs, projects, intransparency of public calls for grants, politicization of the cultural sphere, media invisibility, lack of workspace etc. The role of the Association can be seen as objectively small, but still, we must not ignore the attempts of the Association conducted during 3 years of existence. The future is ahead of us to see how, and if it will evolve.

To compare the ICSS with an operational network in the region (Clubture) in order to obtain the efficiency level of the Association;

This objective was fulfilled in chapter 4.7 with a short analysis of Clubture Network, an association of independent cultural scene in Croatia. The overview of Clubture helped us to produce set of recommendation for improvement of ICSS.

To determine the level of development of the Association and realization of its objectives;

Level of development of the Association was explained with the help of official documentation, involvement in some projects, review of them and it was explained in chapter 4.1 and 4.2. This objective helped us to see where the Association stands in its development process and from that to create a set of recommendation for it, which is specified in chapter V.

To determine recommendations in terms of formulating basic elements for the improvement of sustainable model for the Association ICSS based on previously achieved goals of this research.

After the previously achieved objectives, we made a set of recommendation for ICSS, mention in chapter V.

These sets of empirical objectives are reflected in the hypotheses defined earlier in the work. Therefore, we can base our conclusion in approving or disapproving the main and supporting hypotheses, with an overview of our set goals.

Main hypotheses:

The current state of independent cultural organizations in Serbia is unfavorable due to the lack of practical implementation of the Law on Culture and cultural policy.

Cultural networks are a tool for improving their status among other players in the area of cultural cooperation.

As it was stated in the work, current state of culture in Serbia is very questionable. Lack of capable people, national strategy for culture, clear goals of cultural policy led to a situation in which independent cultural actors are obliged to create a discourse on cultural policy.

It is important to emphasize the fact of comprehension of independent cultural organizations and their program by the institutional actors. The activities of independent culture organizations are perceived on the level of event and not on the principle of classification. That means that they are not perceived in general as a separate category, but as separate events. It is also important to mention that, by Law, independent organizations have the same rights as public institutions, but still their role in cultural field is often undermined by the State. The independent culture scene has eventually recognized its marginal position and by uniting, it searches ways to overcome imposed problems. According to the research project *Non-institutional Actors of cultural Politics in Serbia, Montenegro and Macedonia*, all interviewed organization expressed the need and will to unite in achieving common goals.

As it was proven in the examples in Europe and neighboring countries, the networks can be a possible solution for independent cultural scene. In order to be effective they have to set clear, simple goals and work on them intensively.

Since networks are by itself a set of connections, it immediately creates fertile ground for collaboration and cooperation. Just the fact that it counts 91 member of independent scene, ICSS has done a lot in terms of collaboration, decentralization and improving position of independent actors.

In Serbia, the impact of ICSS for improving status of independent participant in culture can be seen as a good starting point. It has to develop and grow more, especially in terms of concretization of their goals. Still, we cannot underestimate the efforts that were taken in terms of decentralization, collaboration, participation, exchanging of programs, advocacy and lobbying for the common good.

To conclude, it is commonly known that participative policy-making is not only a one-sided process. It depends on both sides, and, in this case, the “other” governmental side is not that interested to participate.

Association of ICSS is a vital tool for resolving problems of Serbian independent cultural scene and their actors.

This hypothesis can be proven in the future but not necessarily. It depends not only of the development of the Association, but also of development of country, its cultural laws and decision makers.

Two years after the founding of the Association of Independent Cultural Scene of Serbia, the situation is now more difficult than ever, due to drastic budget cuts for culture. Beside the independent sector, even the public became jeopardized.

We can say that Association is important tool for resolving problems, but we have to take this with a reservation since now it has not yet become one, but it is on a good path towards it.

It is still developing, finding its pace and ways of implementing all stated goals.

Collaboration amongst cultural networks in the region is essential for collaboration and mobility of the artist and culture workers.

We can conclude that the regional collaboration is of vital importance for the further development of independent scene and its organization. Culture civil sector of the region is at the junction therefore it is a good moment for the development of regional cooperation and creation of new operating models. Some of them were mention earlier in research.

The current political situation and the process of European integration points out the importance of such initiatives in a given context. The process of European integration and the transition in the region is not balanced. On the contrary, it represents a serious threat that the political and administrative differences will increase the asymmetry in economic and cultural development. At the same time, that represents the opportunities for independent actors in the region to take an active role in these processes.

Reconciliation, regional development and European integration have become the responsibility of the regional actors, but still with a necessary international support.

Regional collaboration has two main directions: the first is to create long-term and sustainable framework for cooperation and development of independent cultural

organizations in the Balkans and the second is the development of contemporary artistic practice, critical public discourse and innovative organizational models. Future will show how these mutual goals will be achieved and in what measure.

VI. Set of Recommendations

At the very end of our research, we believe that it is important to come up with set of recommendations so the concepts of cultural cooperation have more success in the future.

Having in mind that our research was based on the Association ICSS we will make a set of actions that will be self-critical, critical, self-reflective and problem oriented taking in consideration all obstacles and challenges that Association ICSS is currently facing.

Association ICSS is still a young organization with lots of potential. There are many challenges and obstacles that the organization has yet to overcome. The characteristics of the organization, which lead to its strengths, also pose some threats. Through careful analysis and planning Association ICSS can keep its positive points while eliminating its weaknesses.

The following is a list of strategic recommendations covered in this analysis organized by priority, which if fulfilled, would lead ICSS on a more secure path towards its vision. We realize that it is impossible to change everything all at once. Therefore, we suggest step by step actions to be taken for gradual improvement.

Recommendations are listed starting with highest priority.

- To take all the possible action so that national governments and territorial institutions openly acknowledge their support for independent culture, i.e Association of Independent cultural Scene.
- To specify specific measures for lobbying and advocacy for better collaboration with the governing bodies.
- To demand for clear and transparent procedures for open calls.
- To take action towards local authorities and national government for inclusion of co-operation as a priority action in all funding schemes.
- To simplify the range of activities and focus on the most important ones.
- To avoid ad hoc action and develop clear strategy plan of action.
- To affect the revival of ties among members of the association by joint programs, actions, assemblies, joint actions.

- To connect with public institution with ICSS programs to overcome the gap between them.
- To distinguish a clear division of responsibilities in the Association among members.
- To take action to increase visibility by using and spreading their logo, publications, presentation on web and social networks.
- To identify target groups in detail and connect with them.
- To present ICSS to the public through workshops offered at the festivals related to cultural production.
- To organize events that will introduce ICSS to the local community in every city, by hosting free programs of the residential member.
- To enable continuous marketing activities which are not just oriented towards members programs and actions.
- To create a basic marketing timeline for every cultural program of each member.

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- Remont, www.remont.net
- SEEcult cultural portal, www.seecult.org
- European Cultural Foundation, www.eurocult.org
- European commission <http://eacea.ec.europa.eu>
- Culturelink Network, www.culturelink.org
- Centar za razvoj neprofitnog sektora, www.crnps.org.rs

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- Milena Dragičević Šešić – expert on cultural policy, professor at the University of Arts, Belgrade
- Marijana Cvetković – Stanica servis for contemporary dance, Belgrade
- Dušica Perezanović - Director of KC Rex, Belgrade
- Aleksandar Brkić - professor at the University of Arts, Belgrade

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2. Remont – Nezavisna umetnička asocijacija, Makedonska 5, Beograd
3. Teatar Mimart, Gandijeva 11/31, Beograd
4. Stanica Servis za savremeni ples, Kraljevića Marka 5, Beograd
5. Bazaart, Krunska 33, Beograd
6. Centar za razvoj civilnih resursa, Univerzitetski trg 3, Niš
7. Umetnička grupa Hop.La! Uzun Mirkova 10, Beograd
8. Udruženje građana Osveženje, Milivoja Manića 1, Pirot
9. Liceulice, Alekse Nenadovića 34, Beograd
10. Udruženje građana "MillenniuM", Cara Lazara 16, Kragujevac
11. Kolektiv – nezavisna umetnička asocijacija, Knez Ive od Semberije 3/2, Šabac
12. UG Novi optimizam, Trg Slobode 7, Zrenjanin
13. Kulturni Front, Braće Krsmanovića 4, Beograd
14. SEEcult.org, 27.marta 26/13, Beograd
15. Pokret alternativne kulture Zalet, Niška 13, Zaječar
16. Asocijacija Mladih, Nova Balšićeva, 24/12, Kruševac
17. Kalos centar - centar za kaligrafiju, umetnost i kulturu, Braće Micić 7, Zemun, Beograd
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26. Udruženje građana Kiosk, Uzun Mirkova 10, Beograd
27. Generator, Sime Pogarčevića 79, Vranje
28. KC REKS/Fond B92, Jevrejska 16, Beograd

Annex II: Current members of the Association

Članovi Asocijacije Nezavisna kulturna scena Srbije:

Alternativni kulturni centar	Niš
Aps Art	Beograd
Art klinika -- MMC LED ART Art klinika	Novi Sad
ARTEQ	Beograd
Asocijacija Mladih	Kruševac
BAZA	Novi Sad
Bazaart	Beograd
BELDOCS međunarodni festival dokumentarnog filma	Beograd
Centar za devojke	Niš
Centar za razvoj fotografije	Beograd
CESK	Niš
Ck 13	Novi Sad
CZKD	Beograd
ČAJ...Odličan	Niš
Čudna šuma(dija)	Kragujevac
Dah Teatar	Beograd
DEZ ORG	Beograd
E Tvrđava	Niš
Elektrika	Pančevo
ERGstatus	Beograd
Filmart	Požega

Forca	Požega
Generator	Vranje
Hop.la!	Beograd
Dobrica Veselinović	Beograd
Ister teatar	Beograd
Kalos centar	Beograd
KC REX	Beograd
Kiosk	Beograd
Klub OPA	Beograd
Klupče	Zrenjan
Kolektiv	Šabac
Kontekst	Beograd
Kroz prozor fabrika	Zrenjan
Krug	Čačak
Kuda.org	Novi Sad
Kultura nova	Novi Sad
Kulturni Front	Beograd
Liceulice	Beograd
MAGIC AGENCY -- Theatre of Tenderness (Pozorište nežnosti)	Beograd
Mapa balkon	Beograd
Mikro Art	Beograd
NGO Millennium	Kragujevac
Mimart	Beograd

Napon, Institut za fleksibilne kulture i tehnologije NAPON	Novi Sad
Nezavisni kulturni centar URBAN ART	Užice
Novi Optimizam	Zrenjan
Osveženje	Pirot
Partyclips	Beograd
Patos, pokretni alternativni teatar omladine Smederevo	Smederevo
PERIONICA	Beograd
Photoexpo	Zrenjan
Plavo pozorište	Beograd
Prozaonline	Beograd
Remont	Beograd
Resurs centar Leskovac	Leskovac
Seecult	Beograd
Stanica- servis za savremeni ples	Beograd
Studio za multimedijalnu umetnost	Odžaci
Treći Beograd	Beograd
UA, Zrenjanin	Zrenjan
Udruženje „Šta hoćeš“	Obrenovac
Udruženje Cirkusfera	Beograd
Udruženje građana "Ansambl Miraž"	Beograd
Udruženje građana "Poezin"	Beograd
Udruženje građana „Vido“	Kragujevac
Udruženje građana KOD	Beograd

Udruženje Kulturis	Beograd
Udruženje multimedijalnih umetnika 'Auropolis'	Beograd
Umetnicki kombinat	Valjevo
Videomedeja	Novi Sad
Vojvođanka - regionalna inicijativa	Novi Sad
Zaječarska Inicijativa	Zaječar
Zalet	Zaječar
ZMUC	Beograd
Zvuk i vizije	Majdanpek
CEKOM	Užice
Scena carina	Beograd
Zid	Kragujevac
Undergrad	Užice
Kurs	Zemun
Lift	Čačak
Reload	Vranje
Hajde da...	Beograd
CENU	Beograd
Studio 5	Sombora
Artikal	Beograd
Karkatag	Beograd
Prostor	Beograd
Nataša Vujkov	Novi Sad

Annex III: The Statute of the ICSS

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У складу са одредбама чл. 21, тачка 2, Статута Удружења „Асоцијација независна културна сцена Србије“, на редовној годишњој скупштини одржаној 24. јуна 2012. у Пожеги усвојене су измене статута и Статут сада гласи:

СТАТУТ**Удружења „Асоцијација независна културна сцена Србије“****I ОПШТЕ ОДРЕДБЕ:***Члан 1.*

Удружење „Асоцијација независна културна сцена Србије“ (у даљем тексту: Удружење) је невладино и непрофитноудружење, удружења грађана, неформалних група, иницијатива, појединаца/појединки; правно лице основано на неодређено време ради остваривања циљева у области уметности, културе и културне политике.

Члан 2.

Назив Удружења је: „Асоцијација независна културна сцена Србије“
Назив Удружења на енглеском језику је: „Association of Independent Cultural Scene of Serbia”

Скраћени назив је: „НКСС“

Удружење има седиште у Београду.

Удружење своју делатност остварује на територији Републике Србије.

Члан 3.

Удружење има печат кружног облика на коме пише Асоцијација Независна културна сцена Србије и НКСС

II ЦИЉЕВИ, ЗАДАЦИ И ДЕЛОКРУГ РАДА УДРУЖЕЊА*Члан 4.*

Циљеви Удружења су:

- 1) развој иновативне, критичке и експерименталне уметничке и културне продукције;
- 2) утицај на формулисање и спровођење културне политике у Републици Србији на националном, покрајинском и локалном нивоу и на формулисање и спровођење других јавних политика које су с њом у вези;
- 3) развој међународне културне сарадње, а посебно културне сарадње у региону југоисточне Европе;
- 4) развој међусекторске сарадње у области културе у Републици Србији, посебно развој нових модела организације и партнерства цивилног и јавног сектора у Републици Србији;
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- 5) децентрализација културе у Републици Србији;
- 6) развој интеркултурног дијалога и неговање културне разноликости;
- 7) јачање капацитета актера независне културне сцене;
- 8) ширење и унапређивање едукације у области културе;

- 9) унапређење стручних и научних истраживања у култури;
- 10) подстицање креативних способности и критичког мишљења младих;
- 11) буђење културних и задовољење развојних потреба младих;
- 12) препознавање културе једнакости и различитости и стварање поштовања према културном, националном и верском диверзитету;
- 13) стратешко промишљање и стална актуелизација основних начела независног организовања и деловања на културној сцени у односу на претходни садашњи и будући друштвено-политички контекст

Члан 5.

Удружење своје циљеве реализује кроз:

- 1) програмско повезивање и сарадњу независних и непрофитних иницијатива које делују у пољу културе кроз организовање изложби, манифестација, трибина, конференција, радионица и сл. те организацију сопствених програма сличног облика;
- 2) реализацију иновативних, критичких и експерименталних уметничких програма;
- 3) успостављање структурисаног дијалога са доносиоцима одлука на националном, покрајинском и локалном нивоу у Србији;
- 4) партиципацију у утврђивању културне политике и других јавних политика с њом у вези на националном, покрајинском и локалном нивоу;
- 5) заговарање у јавности ради остваривања вредности и циљева Удружења;
- 6) истраживања подручја културних политика и других јавних политика које с њом стоје у вези;
- 7) организовање радионица и других активности које за циљ имају преношење организацијских знања и вештина;
- 8) промоцију и медијске кампање везане за пројекте чланова Удружења;
- 9) издавање периодичних публикација попут часописа, билтена као и стручних публикација са тематиком везаном за остваривање циљева Удружења, а у складу са посебним законским прописима;
- 10) продукцију мултимедијалних садржаја из подручја своје делатности;
- 11) размењивање програма и сарадњу са свим сличним групама у Србији, Европи и свету;
- 12) успостављање комуникације са сродним актерима на простору југоисточне Европе ради умрежавања на регионалном нивоу;
- 13) заједничко конкурисање за финансијска средства код домаћих и међународних донатора;
- 14) организовање осталих допуштених делатности потребних за остваривање циљева Удружења.

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III ЧЛАНСТВО У УДРУЖЕЊУ

Члан 6.

Чланство у Удружењу је добровољно за удружења грађана, иницијативе и појединце/појединке који прихватају начела деловања и циљеве Удружења.

Члан 7.

Као представник/представница чланице у раду Скупштине може учествовати особа овлашћена за заступање удружења или други члан удружења или уметничке групе који је

посебном одлуком, именован као представник/представница у Скупштини Удружења.

Члан 8.

Чланица Удружења се постаје под следећим општим условима:

- 1) да реализује програмске активности у пољу културе најмање две године пре

приступања Удружењу

- 2) да прихвата вредности, циљеве и Статут Удружења;
- 3) да је две редовне чланице Удружења формално препоруче за пријем у Удружење;
- 4) да достави попуњену пријавницу оверену печатом удружења и потписом овлашћеног лица (за удружења грађана), потписима чланова неформалне уметничке групе или личним потписом;
- 5) да на Скупштини Удружења две трећине присутних чланица гласа за пријем нове чланице у Удружење.

Члан 9.

О испуњености услова из члана 8 одлучује Скупштина Удружења која доноси одлуку о примању у статус чланова Удружења на редовној, ванредној или електронској скупштини.

Регистар чланица Удружења и заступника чланица Удружења води председник Управног одбора Удружења.

Члан 10.

Права чланица Удружења су:

- 1) да учествују у процесима разматрања и доношења одлука на састанцима, седницама и Скупштинама Удружења;
- 2) да предлажу, бирају и буду бирани у управљачка тела Удружења;
- 3) да учествују у активностима Удружења;
- 4) да предлажу активности, пројекте и програме Удружења;
- 5) да буду обавештене о раду Удружења и њених тела и да путем Удружења пласирају своје информације, програме и иницијативе;
- 6) да користе ресурсе Удружења и повољности које чланство у Удружења доноси (учешће у размени програма, учешће у програмима јачања капацитета итд)
- 7) да користе назив Удружења за своје потребе (а у складу са циљевима, вредностима и начинима деловања Удружења).

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Члан 11.

Дужности чланица Удружења су:

- 1) да доприносе остваривању циљева и задатака Удружења;
- 2) да се придржавају Статута, Правилника и других општих аката Удружења;
- 3) да поштују и промовишу вредности и циљеве Удружења;
- 4) да спроводе политику и одлуке усвојене од стране органа Удружења.
- 5) да активно партиципирају у програмима и активностима Удружења;
- 6) да уредно плаћају чланарину за осигурање делатности Удружења
- 7) да наменски користе буџетска средства Удружења;
- 8) да правовремено извештавају Удружење о остваривању програма и коришћењу средстава;
- 9) да промовишу мрежу кроз своје властите активности;
- 10) да поштују углед и права других чланица Удружења.

Члан 12.

Одлуке Скупштине Удружења су обавезне за све чланице Удружења. За све чланице су обавезне и одлуке осталих органа Удружења у питањима за која су та тела надлежна.

Члан 13.

Чланство у Удружењу престаје:

- 1) добровољним иступањем члана;
- 2) предлогом Управног одбора и одлуком Скупштине Удружења о искључењу;

- 3) престанком постојања члана;
- 4) престанком постојања Удружења.

Члан 14.

Управни одбор ће предложити, а Скупштина донети одлуку о искључењу чланице Удружења, уколико чланица Удружења:

- 1) својим поступцима трајно штети угледу Удружења и осталих чланица Удружења;
- 2) крши одредбе овог Статута;
- 3) ради и делује противно одлукама тела Удружења;
- 4) у периоду од две године не узима учешће у активностима Удружења (редовним, ванредним, електронским скупштинама, састанцима и програмским активностима Удружења);
- 5) не плати чланарину у Удружењу две године.

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Члан 15.

Управни одбор мора доставити предлог за искључење чланице Удружења поштом на њену адресу пре одржавања Скупштине Удружења и то у року од 8 дана од формулисања предлога.

На предлог Управног одбора о искључењу чланице се могу жалити Скупштини Удружења. Жалбени рок је 14 дана.

Одлуку о искључењу из рада Удружења доноси Скупштина Удружења на редовном или ванредном заседању.

Одлуку о искључењу из рада Удружења не може се донети на електронском заседању Скупштине.

Одлука Скупштине је коначна.

Члан 16.

Све чланице Удружења плаћају годишњу чланарину.

Чланарина се плаћа на годишњем нивоу, уз могућност почека од једне године. Уколико чланица две године за редом не плати чланарину, Управни одбор ће предложити њено искључење из чланства у Удружењу.

IV УНУТРАШЊА ОРГАНИЗАЦИЈА УДРУЖЕЊА

Члан 17.

Органи Удружења су:

- 1) Скупштина
- 2) Управни одбор

Члан 18.

Скупштина је највише тело управљања Удружењем. Скупштину чине представници редовних чланица Удружења. Свака редовна чланица има један глас у Скупштини. Скупштина може бити редовна, ванредна или електронска (виртуелна). Скупштина редовно заседа најмање једном током године. Седнице Скупштине сазива Управни одбор

чему обавештава чланство најмање две недеље пре датума одржавања. У одлуци о сазивању

Скупштине утврђује се дневни ред седнице, те дан и место одржавања седнице.

Управни одбор је дужан да сазове ванредну седницу Скупштине када то затражи најмање 1/3 чланица Скупштине. У свом захтеву за сазивање Скупштине предлагачи су обавезни да предложе дневни ред седнице.

Управни одбор је дужан да сазове електронску (виртуелну) седницу Скупштине када

то

затражи најмање 1/5 чланица Скупштине. У свом захтеву за сазивање Скупштине предлагачи су обавезни да предложи дневни ред седнице.

Ако председник Управног одбора не сазове одговарајућу седницу Скупштине у року од 15 дана од дана доставе захтева из става 3. или става 4. овог члана, право да је

сазове има

предлагач. Одлука о сазивању треба да садржи предлог дневног реда, дан и место одржавања седнице.

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Члан 19.

Управни одбор може сазвати ванредну или електронску (виртуелну) седницу Скупштине када год процени да за тим постоји потреба.

Управни одбор је обавезан да сазове ванредну или електронску (виртуелну) седницу Скупштине, онда када није у стању да донесе пуноважну одлуку (према члану овог Статута)

Члан 20.

Скупштини председава и одлуке Скупштине потписује председник Управног одбора. У случају одсутности председника Управног одбора, Скупштини председава и одлуке потписује његов заменик.

О раду седнице води се записник, који се чува у архиви Удружења.

Скупштина може пуноправно одлучивати ако је присутно више од пола чланица Асоцијације Скупштина доноси пуноправне одлуке већином гласова присутних чланица

Скупштине.

Члан 21.

Скупштина Удружења:

- 1) утврђује политику развоја Удружења;
- 2) доноси Статут Удружења и усваја његове измене и допуне;
- 3) доноси Правилник и друга акта Удружења, и усваја њихове измене и допуне;
- 4) доноси финансијски план и усваја завршни рачун Удружења;
- 5) доноси и мења програм рада Удружења;
- 6) доноси друге акте и одлуке важне за рад Удружења;
- 7) бира и разрешава дужности чланове Управног одбора;
- 8) разматра и усваја извештај о раду Удружења;
- 9) даје смернице за рад Удружења;
- 10) оснива и именује радне групе, одборе, комисије и слична тела по потреби и утврђује им задатке;
- 11) одлучује о успостављању сарадње са и приступању другим мрежама;
- 12) одлучује о примању чланица Удружења;
- 13) одлучује о искључењу чланица Удружења;
- 14) одлучује о престанку рада Удружења;
- 15) обавља и друге послове одређене Законом или Статутом.

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Члан 22.

У случају најважнијих одлука за рад Удружења, као у ставовима 2, 12, 13 и 14 члана 21, за

пуноправну одлуку треба обезбедити сагласност 2/3 свих присутних на Скупштини чланица

Удружења.

Члан 23.

Електронске (виртуелне) скупштине заказују се у случајевима када је потребно хитно донети одлуку која је у надлежности Скупштине, а када не постоје услови да се због тога

закаже ванредна седница Скупштине.

За пуноправну одлуку електронске (виртуелне) Скупштине неопходно је да за образложени предлог одлуке гласа више од половине редовних чланица Удружења, с тим

што се гласови свих оних који нису гласали електронским путем, рачунају као да су гласали

„за“ одлуку.

У случају одлука везаних за ставове 12 и 13 из члана 21 потребно је да гласа проста већина чланица Асоцијације (50% + 1) чиме се обезбеђује кворум, а да 2/3 оних који су гласали, гласа „за“ предлог да би он био усвојен.

Члан 24.

Послове управљања Удружењем између две седнице Скупштине обавља Управни одбор. Председник Управног одбора сазива седнице Управног одбора и руководи радом Управног одбора. У одсуству председника, Управним одбором управља и седницама руководи заменик председника.

Члан 25.

Управни одбор има седам чланова. Чине га председник Управног одбора, заменик председника Управног одбора и још пет чланова које бира Скупштина са мандатом од две

године.

Кандидате за чланове Управног одбора предлажу чланице Удружења.

Кандидати морају бити из редова редовних чланица Удружења.

Председника Управног одбора, заменика председника Управног одбора бирају чланови Управног одбора из својих редова са мандатом од две године.

Након истека њиховог мандата нови председник и заменик председника Управног одбора могу, али не морају бити из чланства претходног Управног одбора.

Због обезбеђења континуитета, међу члановима претходног Управног одбора,

Скупштина бира три члана који ће у Управном одбору бити још један мандат.

Ни један члан Управног одбора у континуитету не може бити дуже од четири године (два мандата) у овом органу.

Председник, заменик председника и чланови Управног одбора могу бити поновно бирани на те функције, али пре могућности наредне кандидатуре мора проћи најмање

две

године.

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Председник, заменик председника и један од чланова Управног одбора Удружења овлашћени су да потписују званична документа, уговоре и одлуке који се тичу

Удружења и

имају право формалног заступања Удружења.

Сви чланови Управног одбора могу равноправно политички заступати и представљати Удружење.

Члан 26.

Управни одбор:

1) руководи радом Удружења између две седнице Скупштине;

2) представља Удружење пред трећим лицима;

3) утврђује предлог Статута Удружења, програма и плана рада, као стратешких праваца

- деловања Удружења, који се подносе Скупштини на разматрање и усвајање;
- 4) надгледа извршење усвојеног програма рада, спровођење одлука Скупштине и оперативно функционисање Удружења;
 - 5) управља имовином Савеза;
 - 6) заказује седнице Скупштине Удружења;
 - 7) подноси извештаје о раду Скупштини Удружења;
- 8) оснива и именује радне групе, одборе, комисије и слична тела по потреби и утврђује им задатке;
- 9) обавља и друге послове предвиђене Статутом и другим општим актима Удружења.

Члан 27.

Управни одбор може пуноправно одлучивати ако је присутно најмање 5 од 7 чланова.

Управни одбор доноси пуноправне одлуке двотрећинском већином од укупног број чланова, то јест са најмање 5 гласова „за“.

Седнице Управног одбора одржавају се према потреби, а најмање два пута током године. Седнице Управног одбора сазива председник Управног одбора, а у случају његове/њене спречености, заменик председника Управног одбора.

Члан 28.

За свој рад Управни одбор је одговоран Скупштини.

Управни одбор подноси Скупштини годишњи извештај о свом раду.

У случају да Скупштина натполовичном већином не усвоји извештај Управног одбора, то аутоматски значи распуштање Управног одбора и покретање поступка избора нових чланова Управног одбора.

Члан 29.

Члан Управног одбора може бити разрешен дужности и пре истека рока на који је изабран:

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- 1) на властити захтев;
 - 2) у случају трајне немогућности обављања дужности;
 - 3) ако не поступа у складу с одлукама и упутствима Скупштине;
 - 4) ако делује противно Закону или Статуту;
 - 5) ако својим иступањем и деловањем штети угледу Савеза.
- Одлуку о разрешењу члана доноси Скупштина, на предлог Управног одбора или најмање половине чланова Скупштине.

V АКТА УДРУЖЕЊА

Члан 30.

У вршењу својих послова, органи Удружења доносе, односно усвајају: Статут, Правилник, Одлуке, Закључкеи Препоруке.

Члан 31.

Измене Статута предлаже Управни одбор или 1/3 чланица Удружења, а усваја Скупштина на редовној или ванредној седници.

Предлог измене Статута се подноси Скупштини уз приложено писмено образложење појединачних измена.

Члан 32.

Правилник је општи акт којим органи Удружења уређују начин свог рада.

Питања која нису регулисана Статутом, а односе се на рад Удружења, биће регулисана Правилником Удружења,

Измене Правилника предлаже Управни одбор или 1/3 чланица Удружења, а усваја Скупштина на редовној или ванредној седници.

Предлог измене Правилника се подноси Скупштини уз приложено писмено образложење појединачних измена.

Члан 33.

Друга акта Удружења (одлуке, закључке и препоруке) имају право предлагати све чланице Удружења, а одлуку о томе доноси Управни одбор. Предлог се подноси Скупштини уз вербално образложење потребе доношења акта.

Члан 34.

Статут и остали општи акти Удружења се истичу на веб страници Удружења или стављају чланству на увид на други адекватан начин. Општи акти Удружења ступају на снагу наредног дана по објављивању, уколико тим актима није другачије предвиђено.

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VI ЈАВНОСТ РАДА

Члан 35.

Рад Удружења је јаван.

Управни одбор се стара о редовном обавештавању чланства и јавности о раду и активностима Удружења непосредно или путем интерних публикација, односно, саопштења

за јавност или на други начин.

Годишњи извештаји о раду Удружења подnose се члановима на седници Скупштине.

VII САРАДЊА СА ДРУГИМ ОРГАНИЗАЦИЈАМА И УДРУЖЕЊИМА

Члан 36.

Ради остварења својих циљева, Удружење може приступити домаћим и међународним удружењима и мрежама која су основана ради остваривања истих или сличних циљева,

о

чему одлуку доноси Скупштина на редовном или ванредном заседању.

Члан 37.

Ради остваривања својих циљева и задатака Удружење се може удружити и са сродним друштвима и приватним организацијама и са њима направити споразум о сарадњи.

Одлуку

о овим питањима доноси Управни одбор Удружења.

VIII ФИНАНСИРАЊЕ УДРУЖЕЊА

Члан 38.

Удружење прибавља средства од чланарине, добровољних прилога, донација и поклона,

финансијских субвенција, прихода стечених од имовине Удружења, из партиципације корисника програма или из других извора у складу са Законом.

Удружење може прибављати средстава и од других облика сродних привредних делатности које Удружење обавља.

Члан 39.

Удружење прибавља средства продајом својих публикација односно обавља привредну делатност: 58.14 Издавање часописа и периодичних издања.

Удружење може почети са непосредним обављањем ове делатности тек након извршеног

уписа у Регистар привредних субјеката.

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Члан 40.

Удружење може прибављати средстава и од котизације за семинаре и друге облике образовања из области културе и уметности, као и других облика сродних привредних делатности које удружење обавља.

Добит остварена обављањем привредне и друге делатности може се користити искључиво за остваривање циљева удружења, укључујући и трошкове редовног рада

Удружења и сопствено учешће у финансирању одређених пројеката.

Члан 41.

Материјално – финансијско пословање и евиденција средстава Удружења уређује се посебним актом Удружења.

X ПРЕСТАНАК РАДА УДРУЖЕЊА

Члан 42.

Удружење престаје са радом одлуком Скупштине, када престану услови за остваривање циљева Удружења, као и у другим случајевима предвиђеним законом.

Члан 43.

У случају престанка рада, имовина Удружења пренеће се на домаће недобитно правно лице које је основано ради остваривања истих или сличних циљева, односно

Скупштина ће

одлуком о престанку рада одредити коме се имовина преноси у складу са Законом.

Члан 44.

На сва питања која нису регулисана Статутом ни другим документима Удружења непосредно ће се примењивати одредбе Закона о удружењима.

Овај Статут ступа на снагу следећег дана од дана његовог усвајања на Оснивачкој Скупштини Удружења.

Пожега, 24. јун 2012. године Председавајући редовне годишње Скупштине Удружења

(име и потпис)

**DECLARATION OF THE REPRESENTATIVES OF SERBIAN
INDEPENDENT CULTURAL SCENE**

We, the independent cultural associations, non-governmental organizations dealing with culture, independent cultural Foundation, the nonprofit cultural centers and independent cultural initiatives of Serbia, the signers of this we agreed to begin the process of closer cooperation and association with a few basic goals:

- 1. Exchange of cultural programs;**
- 2. Beginning the process of dialogue and cooperation with public institutions in the Republic and the cities to foster the common cultural development;**
- 3. Joint applying to international donors;**
- 4. Strengthening the capacity of the independent scene,**
- 5. Making effort to increase the positive impact on decision making in the sphere of cultural policy at national and local levels;**
- 6. Decentralization of cultural activities in Serbia.**

The form of association (informal, operational / tactical networks, formal networks, associations, chambers ...) and the question of access to wider regional and European cultural networks and associations will be agreed upon during this process.

Independent cultural scene and artists' associations in Serbia which involved more than 2,500 artists and cultural managers, each year produces between 1200 and 1500 programs (exhibitions, concerts, performances, theatrical performances, panel discussions). Research shows that 80% of these organizations dominate by members who have a university degree and that they represent the organizations with the most professional staff in the country. Our programs are examples of innovative and socially engaged cultural production in Serbia. Our audience consists of tens of thousands of people. Extensive international cooperation that we achieve greatly contributes to the integration of Serbia international cultural trends, changing the image of our country and positioning our country as an active member and an important destination in the international cultural map and in the region. We believe that the importance of many activities of the independent scene, which often preceded formal diplomatic activities of the government and line ministries, has not yet been

fully recognized and that the contribution of such activities have yet to receive its full support to civil authorities.

The independent sector wants to remain independent. We do not want to become the sole beneficiaries of the budget and that the state takes care of our survival. We want to, among other things, establish dialogue and cooperation with the resource Ministry, the symbolic and concrete solutions to recognize the public, the social significance our activities. To indirect measures of cultural policy to encourage cross-sector cooperation, cooperation between official institutions and cultural actors of the independent cultural scene in Serbia. And that countries in which we live, in which we operate, where we pay taxes, where we spend the funds from international donations, the state of citizens whose cultural needs are met (who also pay taxes), makes a series of concrete moves that will help us to create decent working conditions.

We join up to protect the interests of their audience and their own interests. Our association has the aim to raise the visibility of the independent cultural scene in Serbia, its actors and activities in the country and abroad (media campaigns and advocacy activities) to strengthen the capacities of all members of the scene (information exchange, mutual training, division of labor in some segments activity) to enable applying at EU funds and other large international funds for culture (by providing sufficient resources to participate in these programs) and to increase our influence in the process of decision-making about the culture in the Republic of Serbia and the city and municipal levels.

We suggest to the Ministry of Culture a creation of working team (on a parity basis) who would provide strategy for the independent cultural scene in Serbia and the relationship of the Ministry of Culture of Serbia.

Our proposals for this strategy include:

- The obligation to include representatives of the independent sector in the culture in the work of bodies (at national, provincial and local levels) that make decisions related to the work of independent cultural organizations and initiatives;
- Establishment of special funds at the national, provincial and local levels that will call new tenders open only to representatives of projects of the independent cultural scene;

- Recognition of running expenses and investment costs as indispensable for the realization of projects of independent sector in culture;
- Establishment of the contest on multi-year operating grants from the Ministry of Culture intended to cover the overhead costs of the organization, the inclusion of new staff and volunteers in the organization and strengthening the capacity of participants in the independent cultural scene;
- Providing for the purpose of decentralization of cultural policy, specific budget lines for developing quality programs in the field of contemporary, innovative art in the smaller towns across Serbia, and in particular the initiatives and programs that are co-financed by local governments.
- Renaming of the use of business premises owned by the state for which more than 3 years had no market interest in spaces intended for the activities of independent cultural organizations and initiatives;
- The right to lease the space used by actors in the independent cultural scene at discount conditions (such as those that apply for example for art studios);
- Introduction of registered associations working in the field of culture, from 94.99 group, into group of users which may be the recipients of tax privileged investment (Group 90.04);
- Obligation of Public Service (RTS) to at least 60 minutes a week specialized programs and report on events organized by an independent scene;
- Inclusion of quality projects independent cultural scene in the official promotion of culture of Serbia abroad.

SIGNATURES:

1. KULTURNI FRONT, Beograd,
2. REMONT-NEZAVISNA UMETNIČKA ASOCIJACIJA, Beograd,
3. ODBOR ZA GRAĐANSKU INICIJATIVU, NIŠ,
4. ACADEMICA - Akademska grupa, Beograd – Užice,
5. CENTAR ZA KULTURNU DEKONTAMINACIJU, Beograd,
6. KIOSK platforma za savremenu umetnost, Beograd,
7. STANICA SERVIS ZA SAVREMENI PLES, Beograd,
8. POKRET ALTERNATIVNE KULTURE ZALET, Zaječar,
9. TEATAR MIMART, Beograd,

10. VOJVODANKA, Novi Sad,
11. NVO MillenniuM, Kragujevac,
12. CENTAR ZA NOVE MEDJE_kuda.org, Novi Sad,
13. ANONYMOUS SAID, Beograd,
14. VIDEOMEDEJA, Novi Sad,
15. GENERATOR, Vranje,
16. ZAJECARSKA INICIATIVA, Zaječar,
17. KULTURNI CENTAR REX, Beograd,
18. TkH (Teorija koja hoda) centar za teoriju i praksu izvodjackih umetnosti, Beograd,
19. ART KLINIKA, Novi Sad,
20. PLAVO POZORIŠTE, Beograd,
21. KLUPČE, Zrenjanin,
22. UDRUŽENJE LIKOVNIH UMETNIKA "VLADISLAV MARŽIK" Kraljevo,
23. KOLEKTIV- nezavisna umetnička asocijacija, Šabac,
24. PUNKT ZA UMETNIČKI EKSERIMENT, Beograd,
25. KORNET, Beograd,
26. UDRUŽENJE GRADANA SEECULT.ORG - PORTAL SEECULT.ORG, Beograd
27. MEDIJSKA ARHEOLOGIJA, Beograd,
28. NEZAVISNA UMETNIČKA ASOCIJACIJA "TREĆI BEOGRAD", Beograd,
29. LICE ULICE, Beograd
30. UMETNIČKA ASOCIJACIJA, Zrenjanin
31. UDRUŽENJE UMETNIKA DEZORG, Beograd,
32. EVROPSKI POKRET U SRBUI, L.V. Zrenjanin,
33. U.G. RE-FRESH, Majdanpek,
34. MAPA BALKON platforma za razvoj izvodjackih umetnosti, Beograd,
35. UG "ŠTA HOĆEŠ", Beograd (Obrenovac),
36. CENTAR ZA EMPIRUSKE STUDJE KULTURE JUGOISTOČNE EVROPE, Niš,
37. BAZAART, Beograd,
38. ASOCIJACIJA MLADIH, Kruševac,
39. YUSTAT, Beograd
40. CENTAR ZA VIZUELNA ISTRAŽIVANJA I RAZVOJ VIZUELNE KULTURE „KRUG“, Čačak,
41. CEKOM Centar za kreativno odrastanje i multikulturalnu saradnju, Zrenjanin,
42. PHOTO EXPO, Aradac,

43. KONTEKST, Beograd,
44. NVO Dobri ljudi, Valjevo,
45. E-tvrđjava, Niš,
46. Centar za civilne resurse (AKC), Niš
47. NOVI OPTIMIZAM, Zrenjanin,
48. NEZAVISNI FILMSKI CENTAR FILMART, Požega,
49. STRAVA, Zrenjanin,
50. STUDIO ZA MULTIMEDIALNU UMETNOST, Odžaci,
51. KALOS CENTAR, centar za kaligrafiju, umetnost i kulturu, Beograd,
52. Mandragora film, Zrenjanin,
53. ELEKTRANA - Centar za razvoj elektronske umetnosti i kulture, Novi Sad,
54. ELEKTRIKA, Pančevo,
55. NEZAVISNA UMETNICKA GRUPA "ČAJ...ODLIČAN", Niš,
56. INSTITUT ZA FLEKSIBILNE KULTURE I TEHNOLOGIJE - NAPON, Novi Sad,
57. FORUM CIVILNE AKCIJE FORCA ,Požega,
58. CENTAR MLADIH ROMA POŽEGE CEMROP, Požega,
59. SMART KOLEKTIV , Beograd

Annex IV: Official Protocol of collaboration between Ministry of Culture and Association ICSS

ПРОТОКОЛ О САРАДЊИ

између страна

РЕПУБЛИКА СРБИЈА – МИНИСТАРСТВО КУЛТУРЕ, Београд, Влајковићева 3,
које заступа министар Небојша Брадић и

Асоцијација удружења и иницијатива Независна културна сцена Србије (у даљем
тексту Независна културна сцена Србије) коју заступају:

1. Ремонт – независна уметничка асоцијација, Београд, Македонска 5; правни заступник Дарка Радосављевић Васиљевић
2. УА – уметничка асоцијација Зрењанин, Зрењанин, Јована Трајковића 7; правни заступник Растко Стефановић
3. Станица сервис за савремени плес, Београд, Томаша Јежа 16; правни заступник Маријана Цветковић Марковић
4. Културни Фронт, Београд, Браће Крсмановић 4; правни заступник Дејан Убовић
5. Центар за емпиријске студије културе југоисточне Европе, Ниш, Патриса Лумумбе 3/10; правни заступник Предраг Цветичанин

Будући да се налазе на заједничком задатку и делећи посвећеност идејама дефинисаним у **Универзалној декларацији о људским правима (1948)**, **UNESCO универзалној декларацији о културној разноликости (2001)**, **Агенди 21 за културу (2004)**, **UNESCO Конвенцији о заштити и унапређењу разноликости културног изражавања (2007)** и **Европској агенди за културу (2007)**, потписници овог протокола споразумели су се о следећем:

Члан 1.

У складу са **Законом о култури („Службени гласник РС“, број 72/2009**, посебно имајући у виду **члан 3.** о основним начелима културног развоја (нарочито ставове 1, 2, 7 и 8, који говоре о слободи изражавања у културном и уметничком стваралашту; аутономији субјеката у култури; равноправности у раду свих установа и других субјеката у култури; и децентрализацији у одлучивању, организовању и финансирању културних делатности), **члан 6.** о општем интересу у култури (према коме се средства за остваривање општег интереса у култури обезбеђују у буџету Републике Србије и посебно његове циљеве 10, 11, 12, 13, 16, 17, 20, 21 чијем остварењу организације и иницијативе независне културне сцене Србије значајно доприносе) и **члан 73.** у коме се говори о другим субјектима у култури, потписници овог протокола су се усагласили да би ванинституционални актери културне политике и међу њима организације и иницијативе које припадају Независној културној сцени Србије требало да буду укључени као равноправни партнери у остваривању општег интереса у култури и креирање културне политике у Републици Србији.

Члан 2.

Договорена сарадња биће операционализована тако што ће Министарство културе у свом будућем раду:

- 1) укључивати представнике независне културне сцене Србије у рад тела која практично креирају културну политику у Републици Србији, а посебно оних тела која доносе одлуке везане за рад независних културних организација и иницијатива;
- 2) непосредним и посредним мерама културне политике подстицати сарадњу културних установа у Републици Србији са организацијама и иницијативама које припадају независној културној сцени Србије;
- 3) укључивати пројекте независне културне сцене Србије у промоцију културе Републике Србије у иностранству.

Члан 3.

Министарство културе ће, у границама својих овлашћења, подржати:

- 1) иницијативу да органи локалних самоуправа примењују намену неких од пословних простора којима располажу (за које више од 3 године не постоји тржишни интерес), у сврху коришћења за делатност независних културних организација и иницијатива;
- 2) иницијативу да се закуп оваквих простора плаћа по повлашћеним условима (полут оних који важе, на пример, за уметничке ателее);
- 3) иницијативу да логистички потпомогне интензивирање медијског извештавања о програмима независне културне сцене Србије;

Члан 4.

Министарство културе ће размотрити:

- 1) могућност расписивања посебног конкурса за пројекте независних културних организација и иницијатива;
- 2) могућност установљења конкурса за вишегодишње финансирање намењено покривању режијских трошкова организација, укључивању нових сарадника и волонтера у рад организација и јачању капацитета актера независних културних организација и иницијатива;
- 3) могућност пружања подршке развоју програма у области савремене, критичке и иновативне уметности у мањим местима широм Србије, поготово иницијатива и програма, у циљу децентрализације културне политике.

Члан 5.

Организације и иницијативе које припадају Независној културној сцени Србије ће усмерити своје деловање на остваривање општег интереса у култури, како је дефинисано у Закону о култури, посебно у областима:

- 1) иновативне, критичке и експерименталне уметничке и културне продукције;
- 2) развоја међународне сарадње у области културе;
- 3) децентрализације културе у Републици Србији;
- 4) унапређења стручних и научних истраживања у култури;
- 5) ширења и унапређивања едукације у области културе;
- 6) развоја младих талената у области културног и уметничког стваралаштва;

- 7) примене novих технологија у култури;
- 8) културног и уметничког стваралаштва особа са инвалидитетом и доступности свих културних садржаја особама са инвалидитетом;
- 9) промовисања расне, националне и родне равноправности као предуслова за развој напредног грађанског друштва.

Члан 6.

Потписници протокола су сагласни да се формира заједничка радна група, сачињена од представника Министарства културе и Независне културне сцене Србије, чији ће рад бити усмерен на реализацију заједничких циљева из чланова 2, 3, 4. и 5, до њиховог остваривања, а која ће се састављати квартално и по потреби.

Члан 7.

Принципи ове сарадње и њени дугорочни циљеви биће уграђени у Националну стратегију културног развоја за период 2011 – 2021, која је управо у изради.

Члан 8.

Овај протокол о сарадњи ступа на снагу даном потписивања, а закључује се на неодређено време.
Свака од страна га може раскинути једнострано, слањем писменог обавештења.
Протокол се може изменити писаном сагласношћу страна које су га потписале.

Члан 9.

Протокол је састављен у 6 истоветних примерка од којих свака од страна потписница добија по један примерак.

У Зрењанину, 16. јануара 2011. године

за Асоцијацију удружења и иницијатива
независне културне сцене Србије

за Министарство културе

Дарка Радосављевић Васиљевић

Небојша Брадић, министар

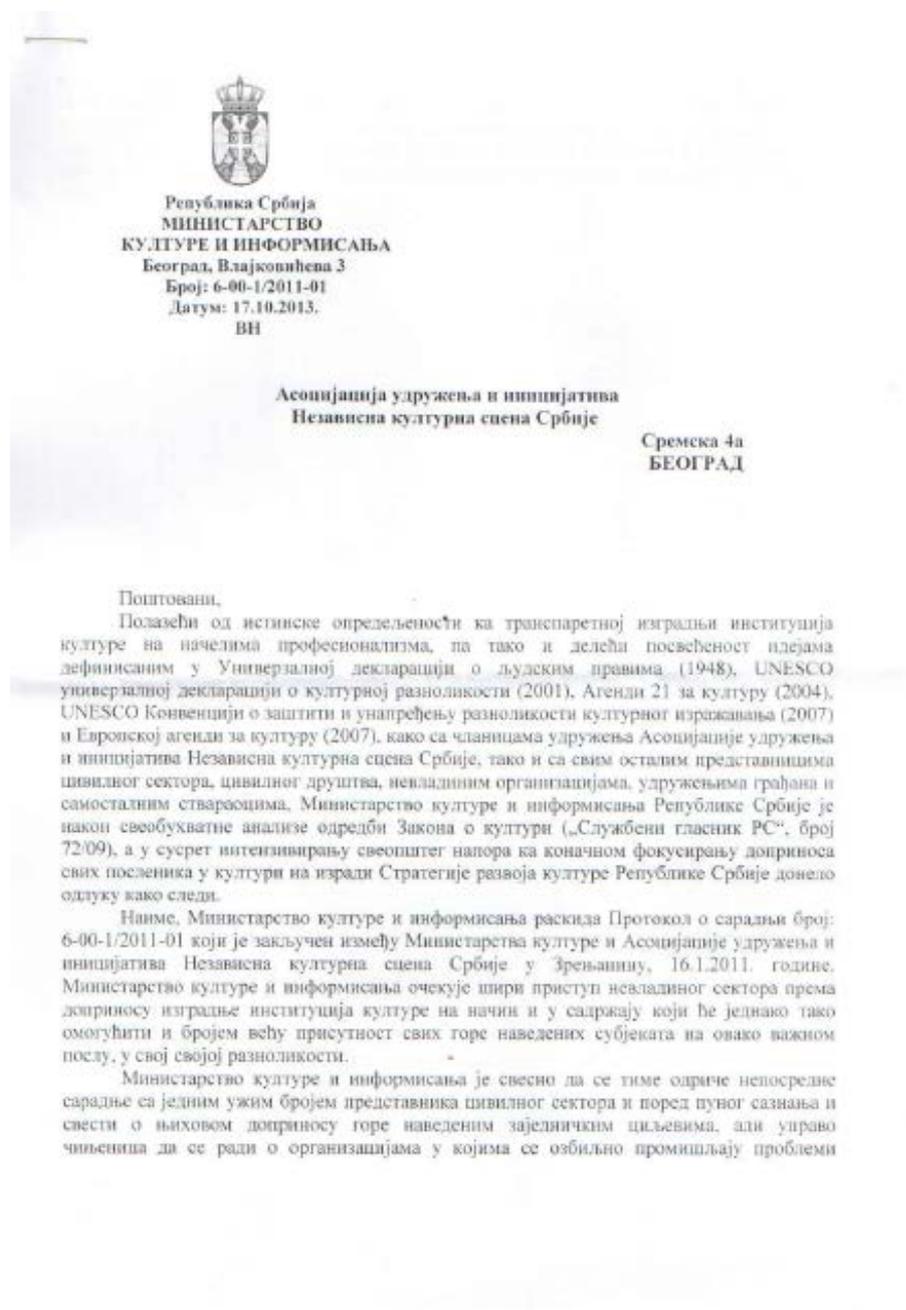
Растко Стефановић

Маријана Цветковић Месковалић

Дејан Убовић

Предраг Цветковић

Annex V: Official letter of Ministry of Culture about canceling the official Protocol of collaboration



културе у различитим димензијама, дозвољава уверење Министарства културе и информисања да ће раскидање предметног протокола пред потписницима протокола бити приказано и представљено на начин који ће омогућити да, управо и ове организације буду укључене у даље промишљање и имплементацију културне политике Републике Србије, како на стратешком, тако и на законодавном и организационом нивоу, а изнад и пре свега, кроз област стваралаштва.

С поштовањем,

ДРЖАВНИ СЕКРЕТАР
Дејан Висетић



IX. *Author's biography*

Nataša Vranić (1987) graduated at Faculty of Philosophy, Art History, University of Belgrade. Since 2009 working at Bitef theatre festival in Belgrade and since 2013 coordinator at Association ICSS.

Interested in culture, politics and art.