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**UNESCO Chair in Cultural Policy and Management**

*Master thesis*

**Shunting station, Novi Sad  
The State of Art and Technology**

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## 1. INTRODUCTION

Thanks to the industrial revolution and rapid economic progress over the past century or more, Europe has had rich industrial heritage such as buildings, mining equipment and machinery. Many of industrial monuments are no longer used, and many are falling into disrepair. Despite their redundancy, they provide a glimpse into Europe's industrial past and have rich cultural heritage significance with tremendous educational value. For a long time, hardly anybody regarded these industrial facilities as being esthetically or culturally valuable but nowadays we started to value them as witnesses of industrial development as well as worthy historic monuments although they only dated back to the 19<sup>th</sup> and 20<sup>th</sup> century. The historical heritage of old industrialized areas is experiencing the same revaluation as other things that are becoming scarce: the value of the cultural capital is increasing. With time running out, finding ways to preserve and conserve such structures has become an urgent priority for Europe.

On the other hand like Elena Zelentsova wrote in the book "Creative industries: in theory and in practice"<sup>1</sup> there is a demand in the contemporary world for new formats such as configurations, venues, brands etc, which don't fit the known stereotypes. We are talking not about the outlining of new art forms, «new muses» such as cinema, television, multi media art making its first, swift and not easy to understand moves; or ones connected to technical inventions; but about the transformation of cultural institutions which are in a quest for new synthetic forms similar to the beginning of 20th century; and which actively develop frontiers and marginal fields. It's difficult to make up something absolutely new. That is why the quest is being carried out over the ruins of the old material.

This material is provided by the ruins of the late industrial world: abandoned factories, tram depots, garages, warehouses etc. They serve as an environment for the beginning and growth of democratic and multidisciplinary venues, for creative activities and business, communication and entertainment. Similar to the process of turning from

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<sup>1</sup> "Creative industries: in theory and in practice" Elena Zelentsova and Nickolay Gladkeeh

mediaeval city-fortresses to New Time's cities-markets, cities-plants are turned into the postindustrial, open, creative and communicational venues.

There are numerous examples of redefining industrial facilities in the world, where factories, steel mills, shipyards and brickyards ,after stopped being used, were turned into interesting, inspiring and very proliferate cultural and artistic locations which, with this new use, received a new architectural purpose and a new powerful and significant role in cultural refining and development of the whole community.

In the case of Serbia, such initiatives have been pretty weak. Legal framework for preserving industrial heritage objects has not been established and cultural policy of the Republic of Serbia still does not include chapters dealing with this issue. As a consequence, there is a huge threat that these industrial objects will be relinquished to physical decadence and devastation and that they will be evermore lost for the community.

The shunting station at Bistrica in Novi Sad, dating back from 1911, is a perfect example of a possible successful redefinition and a chance for the city of Novi Sad to join the international tendencies of redefining industrial facilities with this interesting architectural structure, whose original industrial purpose and reasons for its existence ceased to exist (mainly due to the shifting of major railway communication lines and unconditioned configuration which no longer matches the methodology in this area).

Novi Sad would define its regional leading position in the field of culture by providing a new creative space to improve communication in its own community and to resume a dialogue and exchange with important international organizations.

## **1.1. The aim of the thesis**

The **main aim** is to examine, analyze and evaluate the current authority over the premises of the shunting station, to evaluate the current city planning decision on the intended purpose of the place as well as to define the implementation plan of former industrial premises of shunting station in Novi Sad into an object of cultural significance.

This paper is to suggest the concept for a new, unusual and extraordinary cultural space which would not only be a physically organized facility for artists but also a challenge for work and creation. The authentic, original and already existing architectural structure (dating back from 1911) which requires a low level of reparation is a ready-made and impressive product with a original definition as a hallmark.

### **Specific aims are:**

- to investigate the property and administration status of the shunting station.
- to investigate and analyze the history of shunting station.
- to analyze the geo-strategic position of the shunting station ( ground zero, center of the city...)
- to analyze and do research into the architectural structure of the building as well as its current state (shape of this building is a determinant which cannot be avoided, level of space specificity, its area, arrangement of the rooms, number of floors and its position are factors which influence the future purpose of the space to a large extent).
- to define why such concept is necessary for Novi Sad (the current cultural and artistic scene of Novi Sad and its flaws- since needs are the result of what we have but also of what we don`t have)
- to define how such space would eliminate current shortcomings at the cultural and artistic scene of the city with its programme (disunity of the scene, the lack of cultural spaces...)
- to find similar examples of creative centers abroad and do research on that topic
- to find potential sources for funding
- to define a possible management model for this institution and the employees structure
- to suggest space and programme concept for the residence

The research would be based on **general hypothesis**:

The shunting station at Bistrica is an feasible space for conversion into cultural space.

I intend to prove and disapprove this hypothesis by giving advantages and disadvantages of this space.

The **specific hypothesis** would be:

- Necessity of passing the law on decentralization, regionalization and property possession of local authorities.
- the necessity of the Republic to pass the ownership rights for this building on the local authorities in order to provide one of the basic conditions for the completion of this project ( according to the Municipal decision on the spatial planning , shunting station boiler-room at Bistrica has already been intended for the cultural purpose).
- the necessity for the completion of the work on the recently built structure of the shunting station in the Industrial area of Novi Sad and moving the old shunting station to a new location.
- the necessity to improve the traffic communication by building a traffic connection to the boulevard located in the vicinity of the shunting station.
- The City needs to be a founder of the new space
- The autonomy of such institutions has to be determined by law and regardless of the fact that the City is a founder, cultural institutions which directly influence and determine cultural tendencies need to be freed from politics. Running such cultural space should be depoliticized and management board should be highly-educated and skilled. The autonomy of such institutions should be regulated by law as well as the autonomy of the University.
- the need for professionalization of the people who would run this institution.
- the need to make a strategic study into the funding of this institution.

## **1.2. Methodology and structure**

My research has been conducted on several levels and therefore interdisciplinary approach has been used. **Research methods** that I implemented in order to confirm or reject the stated assumptions were both qualitative and quantitative.

In the first part of my MA thesis I will try to give general overview of the Creative industries in the world and the concept of those new cultural and creative centers – creative clusters. I will explain why such concept is necessary for Serbia and how it would contribute to the cultural scene of the city. I will also explain why the shunting station is an ideal space for such thing. The issue will be tackled using descriptive methods obtained by desk research and it will give basic theoretical aspects .

In the second part focus will be placed on the exact model of space and programme concept of that new creative space which I called R.Station. The concept was made for the shunting station facility. The methods for research that were used are direct observation, survey and empirical data collection, analysis of the written documents (location analysis, architecture of the shunting station site, documents, archives, photographs, dimensions, description of a former purpose of the facility) desk research once again and interviews with relevant artists and different actors that have already participated or tend to participate in the area that is subject to this research.

My interest for this topic emerged while working for many years in a gallery in Novi Sad and then in Art Association in Novi Sad where I have daily contacts with young artists of contemporary cultural scene. Now I am working for Exit in Novi Sad where I have a chance to expand my knowledge about the cultural and creative industries in Serbia.

Therefore I will use my own experience for this work which I gained while following and actively participating in the cultural scene of Novi Sad. Case studies of different good examples of successful creative centers models around Europe will be used in order to try to define and contextualize cases that could be applied to this context.

Eventually, from all the analyses conducted, it will be shown if the results gained are in relation to the relevant issue and whether they oppose or confirm the hypothesis.

## **2. CREATIVE INDUSTRIES**

### **2.1. Cultural Industries and Creative Industries**

### **2.2. Post industrial world and cultural institutions by Elena Zelentsova**

### **2.3. Examples of good practice in the world**

“The emergence of creative industries is related to the rise of cultural industries, the significance of knowledge to all aspects of economic production, distribution and consumption, and the growing importance of the services sector. It is linked to the dynamics of the ‘new economy’, whose form is increasingly informational, global and networked“<sup>2</sup>

### **2.1. Cultural Industries and Creative Industries**

The term cultural industries refer to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service. Cultural industries generally include printing, publishing and multimedia, audiovisual, phonographic and cinematographic productions as well as crafts and design. The term creative industries encompasses a broader range of activities which include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. The creative industries are those in which the product or service contains a substantial element of artistic or creative endeavour.

The formal origins of the concept of the *creative industries* can be found in the Blair Labour Government’s establishment of a Creative Industries Task Force after its election in Britain in 1997, where the newly-created Department of Culture, Media and Sport (DCMS) set about mapping current activity in the creative industries, and identify policy measures that could promote their further development. The Creative Industries Mapping Document, prepared by the UK DCMS in 1998, defined creative industries as ‘those

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<sup>2</sup> Terry Flew: Beyond ad-hocery: defining the creative industries,  
<http://eprints.qut.edu.au/archive/00000256/>

activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property’

Though the creative industries sector is continuously evolving, we use the term 'creative industries' to encompass all industries that consider creativity and innovation not only as a core component of both their survival and profitability, but also as a driving factor for their development. This includes a broad spectrum of industries ranging from pure arts and design, to communication and media, to creative software and gaming technologies, to innovative engineering product development and, of course, the management aspects of creativity and innovation.

“Creative industries are becoming increasingly important components of modern post-industrial knowledge-based economies. Not only are they thought to account for higher than average growth and job creation, they are also vehicles of cultural identity that play an important role in fostering cultural diversity. During the last decade a number of governments around the world have recognized this fact and started to develop specific policies to promote them. This mainstreaming of what was once considered a sector of marginal interest, which received limited attention from researchers, has led to a growing body of analysis, statistics and mapping exercises on the relationship between culture, creative industries and economic development to give officials in these countries the raw data they need to make policy.”<sup>3</sup>

With the advent of new technologies in the last 20 years such as the internet, e-commerce and electronic files that make sharing, trading and consuming cultural goods and services easier than ever before, globalisation has had a profound impact on the creative industries. Statistical methodologies, which are so important to provide officials with the information they need to develop suitable policy to support the creative industries, have yet to catch up with this reality. In order to harness the opportunities offered by the creative industries, governments first need to undertake thorough mapping and statistical research to better understand them. UNESCO, as the world’s only inter-governmental body dedicated to culture, with its own specialised Institute for Statistics, has a vital

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<sup>3</sup> The Creative Industries Mapping Document, UK DCMS in 1998

role to play to furnish guidance, best practice and support to countries that will encourage them to undertake such work.

Despite the growing focus on creative industries as a specialised field of interest for both officials and academics, many governments remain unconvinced of the importance of prioritising this sector and creative industries still do not rank high in the competition for public funds within government budgets. Progress on mainstreaming creative industries within policy-making is further hampered by an uncertainty as to whether ministries of culture or ministries of economy should take the lead in coordinating government action. However, the sector is still poorly understood and many governments remain to be convinced of its potential, while trying to accurately measure economic activity in the sector poses considerable obstacles.

## **2.2. Post industrial world and cultural institutions by Elena Zelentsova**

“Creative industries: in theory and in practice” by Elena Zelentsova and Nickolay Gladkeeh is the first Russian book about the creative industries phenomena and its role in modern economic, social and cultural development, describing both the international and Russian experience. The book includes many case studies, examples of the role of culture and creativity in developing territories, and also includes a series of interviews with Russian experts, a guide to who’s who in the creative industries, and a comprehensive glossary. This book is aimed at creative industries specialists, students and professors, public officials, politicians, consultants and anyone who cares about the Russia’s future.

In a chapter about the post industrial world and cultural institutions Elena Zelentsova wrote:

“Traditional cultural places such as museums, theatres, libraries and concert halls have their origins in ancient times. They reached their current form during the Age of the Enlightenment in the 18th century. They were turned into temples to preserve culture from the destructive pressure of reality at the height of the industrial revolution’s in the 19th century. The hostility between the cultural and industrial existed during the 19th and the first half of the 20th centuries and can be seen in romanticism, realism and the most forms of modernity.

What is the situation in the today's era of so called post-industrialism at the turn of the 21st century? The temples of culture remain the temples. This timeless heritage is always in demand; preserved and handed down. However, the regular theme of professional discussions is the crisis of the traditional cultural institutions. We are not going to look at what caused this crisis. But, let's have a look at what seems to us to be the key reason for it.

The post-industrial epoch is marked by the absence of the battle between industrial and cultural. The goods market has changed its quality. Relatively speaking, a big factory yields to a computer network – a new form of a production management where the intellectual component is more important than manual labour. The product has become more intellectual, individual, cultural and even spiritual. Today, markets resemble, if not a museum, then an exhibition hall where a huge number of cultural goods are presented for individual home use. There are whole libraries on one CD, concerts of the best performers, galleries of images, audio and film libraries. Culture is huge and belongs to the modern goods market.

It's not possible anymore to reanimate the antithesis «industrial/materialistic» versus «cultural/spiritual». How do cultural institutions attract audiences? There must be uniqueness, genuineness, the qualities of being first and the only one and natural communication. We see the originals in museums accessible for us through reproductions and cliparts. We see works at the gallery for the first time, works which may soon become world famous. At performances and concerts we get involved in a live event together with the performers and the rest of the audience.

All these forms of natural communication are important sources of culture. But it's not enough for a commercial independency. Throughout the world, most cultural institutions depend either on the state and municipal subsidies or on sponsorships, donations and grant supports. Only a few can rely on their own income. What else can influence economical effectiveness of cultural institutions? The answer is novelty.

Undoubtedly, all traditional cultural institutions deal with new products: new exhibits, exhibitions, performances and performers, thus attracting a new audience. But this novelty is defined by familiar formats.

There is a demand in the contemporary world for new formats such as configurations, venues, brands etc, which don't fit the known stereotypes.

The postindustrial, information and creative age has changed the context of the cultural institutions' existence in a modern city. The main features of modern day city life – diversity and the search for new ways of communication have always been part of the terms of reference for the culture. Abandoned factories and plants have become centers of contemporary arts, museums, galleries and sheltered independent artistic organisations. The integration of cultural and artistic resources in the development programmes of European cities altered their look.

The spaces of plants and factories are essentially democratic. They are open to any public; they don't follow the rules such as the one of the museums' «Don't touch»; or not the less stiff «The theatre starts from the hanger». Contemporary art is interested in former factories because they are the first to get vacated in a postindustrial city. They are not developed and not expensive to buy and to rent. Very often they are located at the city centre. At the same time the second life of the industrial heritage safe the abandoned buildings from destruction or half-destruction.”<sup>4</sup>

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<sup>4</sup> Creative industries: In theory and practice, Elena Zelentsova and Nickolay Gladkeeh

### **2.3. Examples of good practice in the world**

“In an age of diversity, it is both impossible and inappropriate to consider anyone's practice to be "best practice". It is, however, widely acknowledged to be important to strive towards the best practices we can muster and upon which we can agree, and meanwhile to offer examples of "good practice" wherever they be found.”<sup>5</sup>

#### **2.3.1. The Watermill Center: A Laboratory for Performance**



The Watermill Center was founded in 1992 by theater and visual artist Robert Wilson on the site of a former Western Union communication research facility near Southampton, Long Island, about two hours from New York City. Watermill fosters research in the arts of the stage, providing young and emerging artists with a unique environment for creation and exploration in theater and all its related art forms, and developing a strong global network transcending age, experience, social, religious and cultural backgrounds.

Watermill supports projects that integrate different genres and art forms, break with traditional forms of representation, and develop democratic and cross-cultural approaches.

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<sup>5</sup> 1. Lizbeth Goodman, SMARTlab, UK

Watermill is about living and working together, and creating your own environment and sharing this experience with others. Watermill houses Robert Wilson's extensive art collection for research, study and inspiration. The whole of human experience and traditions in all their diversity is the springboard for the avant-garde of the future.

Watermill offers a wide range of programs and activities throughout the year. For the renowned International Summer Program, Robert Wilson invites approximately 80 artists, young as well as established, to participate in intensive workshops developing his work. From September to June, Watermill offers 12 to 15 artist residencies selected by a high-profile committee of practitioners in the arts and humanities.

The residencies are complemented by educational programs with schools and other institutions, public events such as open rehearsals and lectures, tours of the building and grounds, and seminars and symposia. The new building, situated in six acres of spectacular landscaped grounds, offers over 20,000 square feet (2,200 square meters) of multifunctional spaces for rehearsals, staging practices, workshops, studios, and exhibitions. Bedrooms and a dormitory in the main building and a nearby house can accommodate groups of up to 15 participants.



From its inception, the building housing the Watermill Center was predestined to have an exceptional existence. From an unassuming structure on the outpost of the Shinnecock Reservation evolved an edifice that grew to a 30,000-square-foot Western Union research facility, where the stylus for the first fax machine was developed. This laboratory not only cultivated technological innovation; it also created the perfect backdrop for experimentation of another nature, a platform on which Robert Wilson could fully realize his dream of a space that would, at once, accommodate artists-in-residence, scholars, students, and collaborators; house his extensive collection of art and artifacts; and provide a "think tank" in which artists could conceive, develop, and rehearse. In the mid-eighties, the visionary's mind was made up that there was magic in these old and obsolete buildings, and eventually the deed was passed to the Byrd Hoffman Foundation. The Center is also home to an ever-burgeoning collection of artifacts, textiles, sculpture, furniture, and art objects that are safely stored and available for study.

### 2.3.2. Proekt\_Fabrika, Moscow



Founded in 2004, PROEKT\_FABRIKA is the first independent not-for-profit contemporary visual art organisation in Moscow with more than 700 square meters of exhibition spaces, international residency, and 1000 square metres of venue space destined to accommodate diverse cultural and social events such as dance, theatre and music concerts. . As contemporary art comes more and more into demand in Russia, and the public interest in it is growing rapidly there was a need for non-profit independent exhibition space in Moscow, however, at the time no such space existed. The answer appears to lie in the fact that there was a space at the 19th-century paper factory, which was not used for production any more and hence might be converted for the specific purpose of exhibiting contemporary art work. One-third of the plant is still a functioning production site for technical paper but the management of the factory is interested in facilitating and championing the continuation of this conversion project. So far, the city and state have not contributed any money, according to artists and architects. Instead, the private funds of Moscow moguls are driving the change .In the large exhibition hall called *Olivie* (513 square metres, 9 metres high) industrial architecture and rough design of the space makes possible to perform and present any kinds of contemporary culture.

*Olivie* is a sustainable art-space for special projects of Moscow Biennial of Contemporary Art, Moscow Biennale of Young Art, Moscow Festival of Private Collections of Contemporary Art. *Gruntovka* is a small exhibition hall. It is about 240 square metres, 4 meters high. Initially this venue got its name from the coating-priming machine which was installed there in 1987 and recently was deconstructed (August 2009). The venue is aimed to present projects in frame of "Artist in residency" international program and exhibitions of young artists.

Aktovy Zal is a space about 250 square meters, 8 meters high. "Aktovy Zal" of October Paper Factory initially was a venue where the workers of the factory came for meetings and amateur theater and chore classes. In 2006 it was reconstructed and renovated and now it is focused on theatre, contemporary dance, indie-music, documentary and cartoon screenings. This venue is rented out and curated by Independent Theater Agency "TSEKH" and Kinoteatr.doc agency. There is also a small café where you can meet, eat and talk. In frame of 'Artist in residency' program Fabrika delivers Apartment for accommodation of 1-2 guests. Focused disciplines: Visual Arts, Sculpture, Theater, Contemporary dance, Cinema&documentary, Literature. The duration of residencies is from 1 week to 2 months. Fabrika do not cover travel expenses, food and accommodation for artists. The Selection procedure is made of curators' committee which consider applications and makes decisions depending on how it fits their focus and the schedule of the residence.

### 2.3.3. The Roundhouse, London



**The Roundhouse** is a Grade II\* listed former railway engine shed in Chalk Farm, London, England, which has been converted into a performing arts and concert venue. It was originally built in 1847 as a roundhouse (from which the venue takes its name), a circular building containing a railway turntable, but was only used for railway purposes for about a decade.

From modest Victorian beginnings – beginning life in 1846 as a steam-engine repair shed – to legendary cultural venue, the Roundhouse has an enviable heritage. The Roundhouse is now home to a bold and exciting programme of live music, theatre, dance, circus, installations and new media. Young people are at the heart of everything . They're on our board and help plan and perform events. The Roundhouse offer a year-round schedule of creative projects for 11–25 year olds in 24 state-of-the-art studios, where facilities include TV, radio and music production, media suites and rehearsal rooms for music and performance. It's the interaction between artists on stage and 11–25s that makes the Roundhouse unique

The Roundhouse was built in 1846 as a steam-engine repair shed. However, its life as an engine shed didn't last long, due to rapid technology advances, and it was soon became a bonded warehouse for Gilbey's Gin. Now a Grade II\* listed building, it's recognised as an outstanding example of mid-19th century architecture, with elegant and robust detailing and innovative use of cast and wrought iron to support the slate roof.

Legendary - In 1964, playwright Arnold Wesker established Centre 42 at the Roundhouse, named after the trade union movement, Article 42, which stated that the arts

should be for everyone. It became a cutting-edge arts venue and some of the most legendary and memorable theatrical performances of the 60s and 70s were staged here, including Jimi Hendrix, Pink Floyd, Peter Brook and The Living Theatre of New York.

Centre 42 closed in 1983 due to lack of funds, and a number of proposals to revitalise the building failed over the ensuing years. In 1996 The Norman Trust, led by local businessman Sir Torquil Norman, bought the building and set up the Roundhouse Trust to bring it back to life. De La Guarda, Stomp, the Michael Clark Dance Company, Ballet Boyz, Michael Moore, and the RSC all performed at the Roundhouse during this period.

In 2004 the Roundhouse closed for a £30m redevelopment. Architects John McAslan + Partners were tasked with:

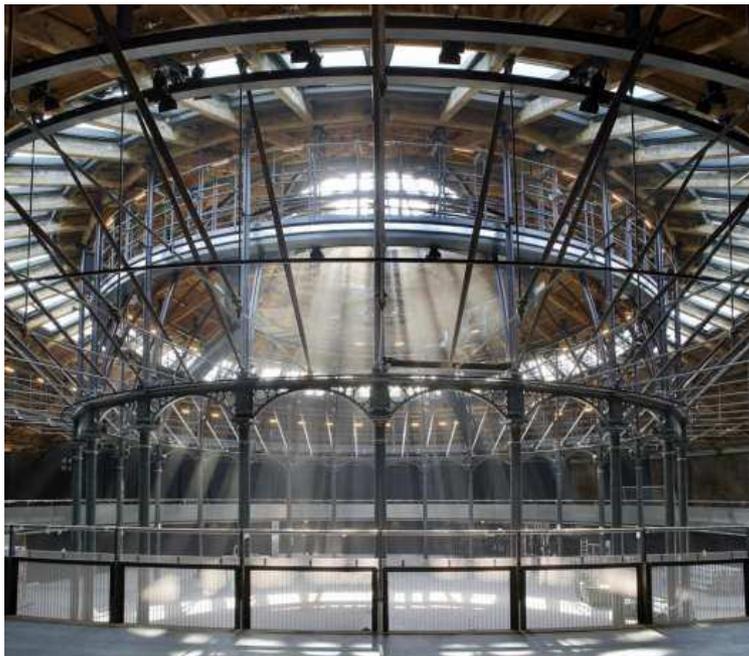
- Bringing the legendary performing space back to life and equipping it with advanced technology such as flexible seating, lighting and sound. Part of this complex job involved the addition of seven layers of soundproofing to the roof.
- Building a art creative centre for 11-25 year olds.
- Restoring original features.

Care was taken to create a harmonious relationship between the old and new. As part of the restoration, the circular glazed roof-lights were re-instated, allowing the public to see interior daylight for the first time in over 100 years. The New Wing, built alongside the main building, houses the box office, café, foyer and offices.

The Roundhouse reopened on 1 June 2006 and was marked by an explosive new show, *Fuerzabruta*. It was the culmination of more than a decade's hard work, led by philanthropist Sir Torquil Norman. The transformation was nothing short of remarkable. The architects had retained and restored many of the original features while, at the same time, creating a modern facility capable of accommodating and developing a long term international artistic programme

The Roundhouse is located in Camden, in the heart of fashionable London, with excellent transport links for London and the UK. It takes its place as one of London's key cultural landmarks, hosting a unique creative centre for young people, Roundhouse Studios, and an exceptional programme of international performance. The Roundhouse is available for occasional private and corporate hire. The stunning Main Space can host receptions and parties for 200 to 1,800 guests, meetings for up to 1,500 or from 200 to 1,200 guests at banquets

The Roundhouse has a heritage of legendary performances and has held some of the most dazzling private events in London. It is where the Rolling Stones, Jimi Hendrix and Pink Floyd made their names and The Doors played their only UK gig.



#### 2.3.4. Experimental Media and Performing Arts Center (EMPAC)



The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) opened its doors in 2008 and was hailed by the New York Times as a *“technological pleasure dome for the mind and senses... dedicated to the marriage of art and science as it has never been done before.”*

Founded by Rensselaer Polytechnic Institute, EMPAC offers artists, scholars, researchers, engineers, designers, and audiences opportunities for creative exploration that are available nowhere else under a single roof. EMPAC’s building is a showcase work of architecture and a unique technological facility that boasts unrivaled presentation and production capabilities for art and science spanning the physical and virtual worlds and the spaces in between. EMPAC’s 220,000 square-foot center is a signature work of architecture that brings together four main venues as well as many smaller studios and lab spaces under one roof. EMPAC includes many firsts and exceptional attributes in the fields of acoustics, structural integrity, theatrical presentation, and digital media. High-bandwidth computer, audio and video networks create a technical infrastructure unlike any other performing arts centers. And, when linked to Rensselaer’s CCNI supercomputer, EMPAC’s superb venues provide opportunities for research that surpass those of most other media research centers.

The combination of artist-driven content with new, high-end technology stands at the center of EMPAC's artistic activities. Artists' projects will intersect with research in science, engineering and the humanities, challenge and inform each other, and lead to new approaches and insights in all these disciplines. To this end, EMPAC provides an environment that supports the realization of complex works at any stage from inception to completion. EMPAC offers residents the support of a staff of experts in audio, video, interactive interfaces, and stage technologies. EMPAC has several studios and workspaces for residencies by artists, scholars and researchers. EMPAC encourages applications for a wide range of projects, from a diversity of artists, composers, directors, choreographers, and performers of different cultural and geographic backgrounds.

On occasion, EMPAC announce special initiatives for the residency program, some of them are – Residency for Audio Production / Post-Production - EMPAC is an ideal place to record sound, produce multichannel pieces, document works of sound art, perform complex mixing for film with several consoles, and any other task involving microphones, speakers, and computers. They encourage applicants to produce a project in their facility. For this initiative EMPAC provide housing and technical support. Creative Research Residency provides artists, writers, and theorists with the opportunity to conduct research over extended periods of time (minimum six weeks). The research residency offers a workspace, housing, and a modest living stipend. Residency for Dance / Theater - Dance and theater artists are invited to apply for a residency to rehearse, workshop or finalize a production. EMPAC's Dance / Theater residency offers a group of up to six individuals a two-week rehearsal period. The group have 24-hour access and use of Studio/Theater, a 3,300 square foot flexible space with a resilient stage floor. The residency is supported by technical staff and include travel and housing.

Residency for Video Production / Post-Production is an ideal location for doing a multi-camera shoot, creating documentation of a performance, working with multichannel video projection, and other aspects of digital post-production video or any project that involves HD video cameras, computers, or projectors. For this initiative EMPAC provide housing and technical support.

### **3. CULTURAL POLICY OF SERBIA**

#### **3.1. Cultural policy of the Republic of Serbia**

#### **3.2. Cultural policy of Novi Sad**

#### **3.3. Novi Sad in the need of new creative spaces**

#### **3.4. China Town (Chinese Quarter) Novi Sad**

#### **3.5. Some good practice in Serbia**

#### **3.1. Cultural policy of the Republic of Serbia**

Most of European countries based their cultural policies on four key principles: preservation of cultural identity, support of cultural diversity, encouragement and development of creative work and animation of participation in public life. Societies cannot prosper, especially those in transition, either economically or socially without a clearly determined cultural policy, particularly if we accept culture as a part of general development policy.

Ever since the political changes in Serbia 2000 and up to this moment, the authorities in charge of the culture have often been criticized. Serbia has not yet developed its own cultural programme which would be the basis of the planned approach aiming to preserve and develop culture. It was only on 31<sup>st</sup> August, 2009, after 17 years, that the Law on Culture was adopted envisaging the establishment of the National Council which would develop a draft of a 10-year strategy in this area. The Ministry of the Culture Budget for 2001 and 2002 was approximately one billion and three hundred million RSD. Compared to the budget for culture in 2000 which was 0.3%, it was increased by 0.8% in the first two years after 5th October. Today, The Ministry of the Culture Budget makes up 1% of the total budget of Serbia.

The Ministry of Culture has general jurisdiction for determining and implementing cultural policy and it shares its responsibilities with Provincial Secretary of Culture of Vojvodina, according to the "Omnibus Act" from February 2002, passed in compliance with the general decentralisation policy. City Assemblies are key partners in development

of cultural policy due to the fact that the most numerous network of cultural institutions is within their jurisdiction. Bodies of local self-government- municipalities, are responsible for development and stimulation of participation in cultural life, local cultural institutions and citizens` initiatives. 2002. The Ministry of Culture developed the first fundamental document where the trends of the new cultural policy were stated: deetatisation, democratisation and decentralisation, cultural pluralism, alternative funding sources, harmonisation with EU legislation, establishment of the regional and international cooperation.

The role of industrial heritage in the overall development of the community depends mostly on decision on the purpose which should achieve mutual benefits. There are a lot of abandoned industrial facilities in Serbia, the revitalisation of which would benefit the entire local community. On the territory of the whole Serbia, there is a certain number of industrial complexes which are no longer used for their primary industrial purpose, they have not been invested in for quite some time so they are left to deteriorate. Unregulated ownership relations are most common obstacle in the development of the industrial heritage, revitalisation of the abandoned industrial complexes and their reuse. It is the state which is responsible for the current poor conditions in the area of industrial heritage, because there is no clearly defined cultural policy which would develop industry. City and municipal authorities are also responsible due to their insufficient awareness of the importance of the industrial heritage and its activation in the local development.

In Serbia there is no recognition of industrial heritage as a substantial segment of cultural heritage and a part of cultural identity. Latest attempt which has been done in Serbia regarding the protection of industrial heritage is the Protocol for the Integral Protection of Industrial Heritage. The protocol was signed in April 2007 for partner cooperation within integral protection of industrial heritage. This is in regard to items of historical, technological, social, architectural and scientific significance to the territories of the Republic of Serbia. The signatories of the protocol are the Ministry of Culture of the Republic of Serbia, the Institute for the Protection of Monuments of Culture of the Republic of Serbia - Belgrade, thirteen institutions with regional responsibility, and the Museum of Science and Technology. The Protocol for the Integral Protection of

Industrial Heritage is the first important step in Serbia towards constructing legal framework regarding industrial heritage. Initial conditions for implementing this document's clauses will enable Serbia to join international organizations dealing with the industrial heritage (such as ERIH, E-FAITH, TICCIH etc.), and thereby make significant step towards recognition and implementation of our industrial treasure into world flows.

Within the manifestation "*Days of European Heritage 2007*", whose main theme was "Rivers-courses of heritage", the conference "Rivers and Industrial Heritage- Possibilities of (re)activation of the abandoned industrial facilities in Serbia: challenges and experiences" was held in Belgrade. The conference was organized by the association KULTURKLAMMER – Centre for cultural interaction and in cooperation with the Institute for Heritage Preservation of Pančevo and associations such as Cultural Front, Cultural Heritage Rehabilitation Association ARCH and Europa Nostra, under the auspices of the Ministry of Culture of the Republic of Serbia, the City of Belgrade, Embassy of the Republic of France and Municipality of Pančevo. About one hundred and thirty (130) participants, professionals active in the area of protection, valorisation and revitalization of industrial heritage in the entire Republic of Serbia, took active part in this conference. A publication by Marijana Simu entitled "Possibilities of (re)vitalization of abandoned industrial facilities: crossroads and road-signs", contains results, conclusions and recommendations from this conference.

Museum of Science and Technology is one of the biggest driving forces for actualizing this topic. The museum has also the Industrial Heritage Protection Service. This protection deals with research, recognition and photo documentation of industrial objects. Within the remains of the industrial heritage of Serbia are included the following: buildings and machines, workshops, mills and factories, mines and places for processing and enrichment, storage and warehouses, places where energy is produced, transported and used, transportation and its entire infrastructure, as well as places for social activities that are linked with industry such as residential or educational buildings. "Industrial Heritage of Belgrade " by Rifat Kulenović, is a project of the Museum of Science and Technology, which also published this book. The project was financially supported by the Ministry of Culture and Ministry of Science and Technological Development. The book

is a result of research of several years, which, in our terms, represents a pioneering venture in the area of industrial archaeology, aiming to establish, map and protect precious examples of industrial architecture of Belgrade from the other half of the 19<sup>th</sup> century and first half of the 20<sup>th</sup> century.

In May 2009 Ministry of Culture of the Republic of Serbia has initiated conference Cultural policy within the area of cultural heritage which had as its leading aim to introduce present condition of cultural heritage in Serbia, models of protection, so as problems which institutions are facing concerning the heritage preservation. It has also focused on analyzing present condition of the cultural heritage and through examples of good practices indicating possible solutions. Concrete results of the conference are still not visible within the state body or institutions but at least some steps are being made.

### **3.2. Cultural policy of Novi Sad**

On the state level as well as in Novi Sad, undefined cultural policy and inconsistency in its implementation, pending status of artists, art associations and groups, their living and working space, budget for culture, transparency in business and in budget allocation, lack of city gallery and adequate exhibit spaces are clear indicators of negligence. According to Cultural Policy Working Group`s sources, not only that forming of strategies for cultural policy in Novi Sad has not been finished, but the City Government has not even organised or held a single meeting which would pose a question of formulating the strategy and plan (short-term or long-term) for the cultural policy of the city.

For cultural policies- policy for the culture working group ( established in July 2009) gathers artists, artistic associations, employees in the field of culture and unprofitable division ( citizens` groups) from Novi Sad and other centres in Vojvodina. They share the same reaction to the lack of cultural policy of Novi Sad and the Province, which, according to them, is characterised by: Lack of defined long-term plan, transparency in work and in the use of media, unclear criteria for the distribution of the budget sources for culture which led to the devastation of cultural production and exchange at the expense of the citizens. The disappearance of the contemporary artistic scene and cultural infrastructure is followed by monopolisation of the culture and enrichment of some

private commercial companies or individuals at the expense of the state, citizens and quality cultural life.

The aim of For cultural policies- policy for the culture working group is to contribute to the development of more efficient and transparent models of cultural policies for the benefit of the citizens by means of open dialogues, exchange of opinions and criticism. One of the basic forms of their work`s promotion and communication with citizens and the media is a web portal “For Cultural Policies-Policy of the Culture”

[www.zakulturnepolitike.net](http://www.zakulturnepolitike.net) which presented the archives with entire documentation of the appearances in media made so far and regarding the current state of affairs in the culture.

According to many analyses, the high-quality and innovative cultural production Novi Sad was once recognised by, has now reached its lowest point in the last twenty years.

In 2009, ZKP working group proposed methods which would detect current problems in the cultural scene, which is actually the first step in solving them:

- a) Precise analyses of all activities of the employed in the field of culture, including the City Administration for Culture.
- b) Defining problems and needs cultural activities in Novi Sad face.
- c) Formulating strategy and plan (short-term and long-term) for the cultural policy in the city
- d) Transparency and public conduct of business and distribution of budget
- e) Participation of citizens in the decision-making processes

Novi Sad has no specific policy concerning its cultural and industrial heritage. There are a lot of abandoned and unused facilities in Novi Sad, but also those which have been ruined yet have some functionality. Valuable architectural monuments deteriorate very quickly nowadays, yet the authorities are not ready for taking some concrete measures. There is a shadowy network of competences, legal norms and responsibilities behind derelict facades and collapsed walls. However, one thing is clear- nobody has made any serious steps towards saving the buildings such as the Czech warehouse, Edšeg,

"gymnasium" (concrete structure) at the campus, China town, shooting gallery, the house of Mileva Marić-Einstein... from the dilapidation.

The state has made some small steps. For example, by means of the decision on the defining certain real estate as the monuments, the Pasteur`s Institute complex in Novi Sad was protected in 2001 as well as the Czech Warehouse in Novi Sad and Kotek`s Palace in Futog and four years later, the house of Mileva Marić-Einstein. Still, The Government of the Republic of Serbia (which enacted the decision on protection), has not determined who will allocate the resources for it. In the meantime, monuments quietly dilapidate.

At the local level, accumulated problems of transition which lasts too long resulted in the complete weakness of the institutions and municipal bureaucracy failing to deal with them. Lacking the will and legal support in the framework of which they can function, institution and the individuals cannot think creatively. Creativity is, therefore, somewhere else, within the scope of activities of private investors whose ideas local institutions follow in the name of advance of the entire local community.

### **3.3. Novi Sad in the need of new creative spaces**

The innovative, creative city is a contemporary paradigm which offers a new strategic planning method. This method explores how cities can become more vital places of living through cultivation of creativity and creative work of their dwellers. The most successful cities in the world proved that it was their creativity which won them this title. Their experience became a perfect basis for defining three fundamental postulates of creativity: individuals with a vision, creative organisations and cultural policy with a clear vision of its purpose.

Since 1981 when buildings for Serbian National Theatre and Museum Of Revolution were built, not a single significant facility for cultural purpose in Novi Sad has been constructed. In the last years, the circle of cultural activities was narrowing alongside with development of political crisis, dissolution of a country and economic stagnation. The result was the decline of importance of culture and its marginalization in all layers of social life. The lack of reconstruction of the existing facilities and programmes led not only to disunity but also to isolation of cultural activity in Novi Sad.

At the moment, the art production is often closely specialized or prefers particular art forms or topic by its own judgment so it does not cover the entire contemporary scene and it certainly does not result in coordinated and versatile concept in the context significant for the community.

In December 2004 the meeting titled The City Stage was organised within the project with the same title, in the amphitheatre of the Department of Architecture of the faculty of Faculty of Technical Science in Novi Sad. In addition to several lectures, the *Spatial study on deserted and unused structures, surfaces and spaces in Novi Sad* was also presented at that meeting.

The main tasks of that study were primarily, to find such sites in the city, give basic information – typology, address, owner, user, current purpose of use, to present and describe the main characteristics and after that to carry out the critical valuation and propose necessary interventions.

The main objective of the study were to attempt to revive the deserted and unused structures and spaces in Novi Sad and its surroundings, to point to students of architecture to another way of space reconsideration, to find potentials even in less attractive elements of the city and to initiative the public opinion with respect of relations of people towards structures, surfaces and spaces. Some of this sites could become the sites for cultural events and socialization. The research work should motivate each citizen in Novi Sad, and everyone in general, regardless if they are researchers, owners, potential new users, participants in future events , spectators, experts, builders or politicians, to deep thinking and searching for new solutions and activities.

In accordance with the necessity for development of the city and the current creative potentials, for the past years there has been a need for modeling some new space which would, most of all, be defined by some missing elements: multimedia art production, unification of contemporary art scene and international cooperation which all improve the cultural supply of a city.

One of the essential segments and a significant feature of cultural center is most certainly its openness to other centres and artists from all around the world. Creating a possibility for active and longer stay of important artists from abroad would result in richer cultural supply, refinement of local art scene, its questioning and encouragement. The presence of international cultural production would create conditions for feedback implementation and promotion of local art production. International cooperation and the presence of current international production is a significant stimulation to our creative potential and a certain protection from standstill and hermeticism.

Turning shunting station at Bistrica into a modern center of culture, where culture meet technology, would be a visionary feat for preserving the authentic architectural heritage as well as creating the adequate conditions for positive selection of creative potential and providing continuity, which is the basic pre-condition for the top results in culture.

The space of the shunting station, which was originally created to fulfill its industrial purpose, reflects functional unity which would provide enough covered space as well as good mutual communication between each segment. This concept of space entirely matches the new purpose of an creative center in terms of form, size as well as the structure of one-leveled divided space. This space could be a powerful stimulating factor for the distribution of ideas if its visual specificity maintained, and it could also encourage the “philosophy of possible”.

The very fact that the shunting station is located in the centre of urban part of Novi Sad enables a good communication and accessibility to all parts of the city both in the current configuration and in the future expansion of the city towards the suburban areas. By means of its visibility and through its program activity, this new space would be open to cultural public of all types. With its authority and a large capacity of possibilities to communicate on different levels of interests both in terms of competence and program (i.e. education and information), comes the increase in artistic and cultural activities and their integration in other social activities.

The result of this project should be the increase in citizens` awareness of significance of culture and its possibilities in creating life of better quality.

### **3.4.China Town (Chinese Quarter) Novi Sad - Example of good potential**

China Town (Chinese Quarter) is located on Liman 3, in the former industrial area of Novi Sad. It was once an industrial complex and today, it is abandoned and devastated. Basically, it is located in the residential area of Novi Sad where the intensification of movement and gathering is planned by introducing new central offers. The above mentioned location , popularly known as “ Chinese Quarter”, is attractive urban land, which was intended to be, according to the Regulation Plan from 2007, a cultural and sports complex with catering facilities and a hotel.

The Museum of Contemporary Art of Vojvodina got the approval from the city authorities last year and the support of the Provincial authorities for the allocation of a plot in the :Chinese Quarter”, where a new building would be built. Bids were advertised for the preliminary design of the building and the design of a Canadian architect Clayburn won. The building complex was planned to occupy 9,500m<sup>2</sup>, and money for the construction was supposed to be allocated by the Fund for Capital Investment.

However, after two years of waiting and expecting to get the building after 40 years, hopes of the Museum Administration are slowly subsiding. The promised and planned location between Limanski park and the promenade was not given to the museum so it can use it although the agreement on this matter was made during the mandate of the previous city authorities. While current city chiefs think it is not appropriate to talk about such investments at the time of crisis, there are rumours in the city that powerful investors also interested in this location actually prevent artists from obtaining this location for themselves.



In the Chinese Quarter, there is also the Czech Warehouse which was built in 1921. It was used by the Czech businessmen for stocking mostly agricultural products they bought in Vojvodina and which they transported further north on the Danube. They transported industrial goods from the Czech Republic for the purpose of "Jugočeška", a large Yugoslav-Czech textile company. For some time, there used to be a popular club NS Time, in one part of the warehouse, with MIG-21 aeroplane in the central part of the club. Once in the gloomy, dusty, industrial area of Novi Sad, the Czech Warehouse is now in the vicinity of urbanised Liman area with blocks of flats and the popular Limanski part on one side and the banks of the Danube on the other. For decades, it was a lonely building on this location and after two dorms had been built, it became a part of a well-designed urban architectural complex. In such surrounding, the Warehouse could no longer have its original purpose since the industry of Novi Sad was moved and developed to the northern part of the town long time ago. The idea to renew and readapt the building for the use of Faculty of Architecture of Vojvodina has not been accepted yet. A very specific and valuable cultural and educative centre could be established if the implementation of this idea occurred.

### 3.5. Some good practice in Serbia

There are few examples in Serbia of industrial facilities converted into inspiring cultural and artistic facilities which got new architectural meaning by this new purpose but also a powerful role in a cultural life of the community.

In April 2009 Cultural Front, Belgrade has launched completely new perspective within its scope of operating by the opening new **European Center for Culture and Debate – Grad** (The City). They managed to persuade local authorities of the municipality Savski Venac that old abandoned storage house (1884) in industrial area near Sava River, which has been standing for years and year without any use, will be perfect place for developing activities which will improve city cultural life and serve the entire community. Having changed purpose through the decades - before WW2 it was a parquet storage place belonging to Josip Rendeli and lately was used by Centrotexil factory as a storage facility - the building is now hosting a 150 m<sup>2</sup> gallery, a fully equipped conference hall for 100 people, a presentation and training hall, a small design gallery as well as a space for concerts and plays.

**Magacin Kraljevica Marka**, Located in the building of the former warehouse of publishing company *Nolit*, Magacin is an alternative art space shared by several art organizations. It has housed many exhibitions, art and dance performances, film screenings and lectures since 2007. From July 2007 the following independent art groups are operating in Magacin: TkH (Teorija koja Hoda / The Walking Theory), SEECult (The culture portal for South-East Europe), Publishing Agency RENDE, ProArtOrg and Dance Group STANICA.

**FACTORY**, the former industrial warehouse is a new facility of Students` Cultural Centre of Novi Sad. On 430m<sup>2</sup> , which SKC is due to move in around autumn of 2011, it is located in 5 Bulevar Despota Stefana street. It consists of three units: box offices with a bookshop, offices (office, warehouse, studio for video and sound production) and programme unit which includes a stage for music, film and theatre events, with PA system and accompanying luminous park, mobile panels for exhibitions, small stages for speeches with the capacity of 150 seats, club bar...

The greatest advantage of this facility is in its simplicity- a small number of walls and divided sections which enables multimedia use of this place, and a capacity for large number of visitors.

The "**TERRA**" symposium was founded and held for the first time in 1982 and since then has been held every year from 1st to 31st July in Kikinda at the premises of an old production plant of the *Toza Marković* brick factory, built in 1895.

Over the years, "Terra" has hosted sculptors from all corners of the world who are drawn by the unique and peaceful ambience of the studio. All sculptures are done in terracotta and some have appeared at the Venice Biennale. Over 300 sculptors have so far participated in the symposium and have together produced more than 500 sculptures. Plans for the construction of a *Terra* museum are underway in which all the sculptures will be exhibited in a modern setting adjacent to the old studio.

The Ministry of Defence of the Republic of Serbia assigned a building of the new Military Academy in 40b Resavska street to the City of Belgrade for the purpose of providing location for the **Belgrade City Museum**. The building was damaged several times during the war and bombing campaign (1941 and 1999), but it was also restored and adapted many times depending on the change of the purpose of the building. Currently, the building is in a rather poor condition, having in mind that the reconstruction of the building started after the bombing in 1999, but was interrupted.

The building in Resavska St. was built at the end of the 19<sup>th</sup> century, for the purpose of the New Military Academy. In 1920s, the second floor was added and up to now, it has had six or seven thorough adaptations. In the Second World War, the Germans adapted the building for the purpose of their administration of justice, and after the liberation, it was returned to the military forces, which placed their printing service there. During the bombing campaign in 1999, the building was significantly damaged.

At the end of 2005, according to the decision of the Republic of Serbia Government, the building of the first public power plant at Dorcol was allocated to the Museum of Science and Technology. After resolving the problem of location, the inevitable issue of

reconstruction of the building followed aiming to create the possibility of modern and complete functioning of the Museum. For this reason, the building of the Museum of Science and Technology in Belgrade is one of the cultural institutions whose reconstruction is financed from the funds of the National Investment Plan. Professor Boris Podreka, an eminent architect, was entrusted with developing this project. Since the whole project was brought to some standstill, the Museum started using the existing space on its own initiative.

As the first step, which included participation of museums and memorial collections belonging to the Association of Scientific and Technological Museums of Serbia, in August 2009, Scientific and Technological Cultural Heritage of Serbia exhibition was put on display in the central building, Although the old building of the power station, which is scientific and technological heritage of Serbia itself, does not seem representative at all due to its decrepit exterior and old facade, it became one of the largest exhibition spaces (with more than 2,500 square metres area) in Belgrade after the opening of the exhibition symbolically entitled “ Second Round”. It presently has two exhibition spaces: the Gallery and open museum depot.

## 4. THE SHUNTING STATION IN NOVI SAD

### 4.1. History and architecture

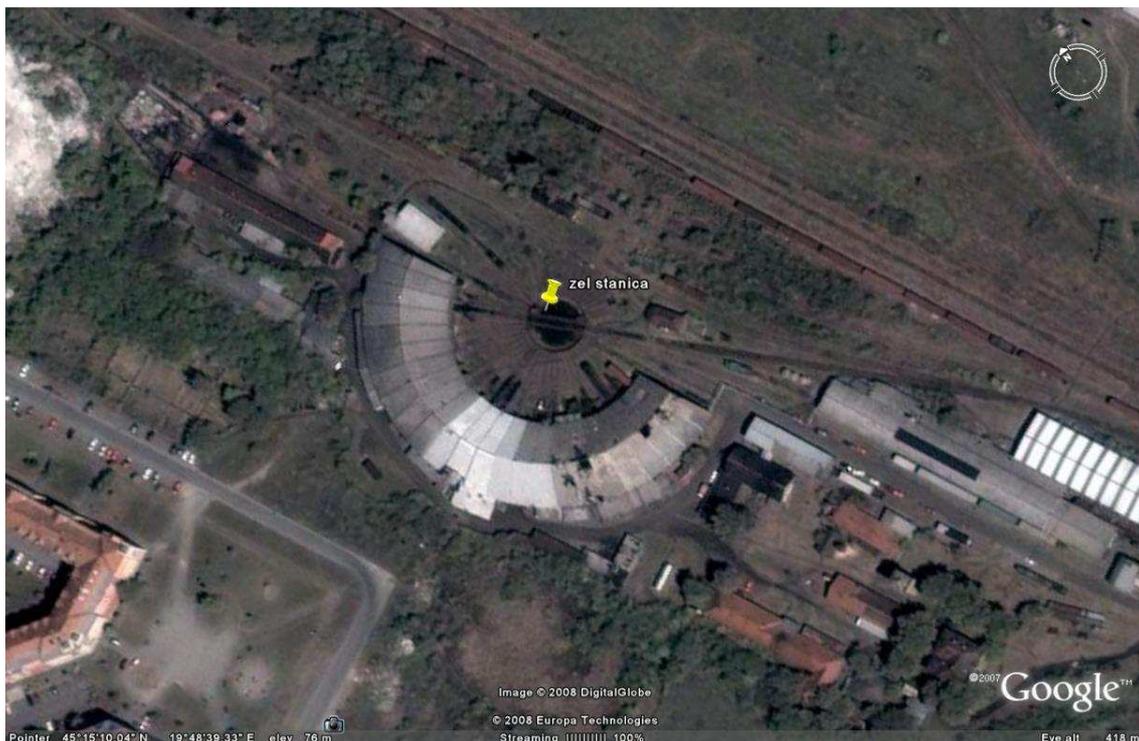
### 4.2. The Shunting Station - a perfect example of a possible successful redefinition.

### 4.3. Position, location and characteristics of the area

### 4.4. Plan for the Use of the Area and Physical Planning Rules

### 4.1. History and architecture

„The stokehold complex with a turntable of the National Railway Company is located in the northwestern part of the town, on the border between Novo Naselje and Detelinara (Ložionička bb Street). It was built in 1911, when the situation with the railway transport in the town was completely different from the situation today, when the central Railway Station was located in the area of the present Limanski Market and when the rail tracks, were inappropriately passing through the most urban areas of Novi Sad.



Along with the central facility of the stokehold complex, a great number of various other facilities necessary for completion of the repair and restoration process for the steam and later electric locomotives were preserved. With its unusual yet purposefully designed

structure, the very stokehold of the stokehold complex is the impressive architectural element. We can assume that this was a variant of the standard designs for this type of activity in all larger towns of the Central Europe. Apart from the interesting architecture of the Stokehold, not a bit less interesting are the machine installations which represent a valuable monument complex of the technical culture.

The stokehold is a facility with an elevated ground floor, semi-circular foundation and a gable roof. The roof has a high-raised purlin, broad roof surface and it is covered with a corrugated eternit. There are two vents on the south side at the elevation ridge and they have the form of wooded “houses” with gable roof. The roof was built combining the horizontally set boards and properly aligned beams. The exposed and clearly visible supporting iron structure of the roof was constructed as a combination of the distance pieces network and main beams and as such, gives a special quality to the preserved values of the facility.

From the central part of the semicircular stokehold where the turntable mechanism is placed, railway track channels are laid at the level of elevated ground floor and they spread radially to the interior part of the facility. There are 22 railway track channels in total and they enter the Stokehold through the same number of portals, which were constructed as shallow segments, in two rows of bricks.

Within the Stokehold complex and activities including repair and restoration of steam locomotives, out of 45 facilities which were the integral part of the Stokehold complex, of great importance were also the Administration building (1924) and the water tower. In the close vicinity are also the rail cart workshop, single-carriage train engine shed and “railway colony” consisting of 4 detached standard houses.“<sup>6</sup>

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<sup>6</sup> Donka Stančić “Od kuće do kuće“

#### 4.2. The Shunting Station - a perfect example of a possible successful redefinition.



By means of Plan for Detailed Regulation<sup>7</sup> of the Old Shunting Station in Novi Sad enacted by the Assembly of Novi Sad on 27<sup>th</sup> November, 2009 it is planned to create a complex of facilities intended for the cultural content on the plot of 2,89ha, where the Stokehold complex with a turntable and a system of railway track channels is currently located. The stokehold complex with a turntable of the National Railway Company is located in the northwestern part of the town (Ložionička bb St.). It was built in 1911.

Along with the dominant facility of the stokehold complex, a great number of various other facilities necessary for completion of the repair and restoration process for the steam and later electric locomotives were preserved. Apart from the interesting architecture of the Stokehold, not a bit less interesting are the machine installations which were awarded a status of valuable monument of technical culture by the Institute for Protection of Cultural Monuments of Novi Sad. By means of the Regulation Plan, the preserved facility can be upgraded so that the upgraded part is matches the rest of the building both in the use and the shape. The planned potential facilities in this complex also stated in the Detailed Regulation Plan for the Old Shunting Station are the following:

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<sup>7</sup> Službeni list grada Novog Sada broj 43/2008 / Official Journal of the City of Novi Sad, no. 43/2008

museum, multimedia centre, art centre with art studios, workshops and exhibition and performance space and so on.

However, the space and facilities of the Old Shunting Station are still mostly used by the National Railway Company since the construction work for the missing facilities and installations is still ongoing. When it is completed, it is planned to move the old freight station and the stokehold from Bulevar Evrope Blvd. to the new permanent location, to give the land to the City as well as to build the new traffic and public utility infrastructure.

#### **4.3. Position, location and characteristics of the area**

The urban structure of this part of the town is characterized by the following: town centre zone is located north and southeast from the area of the Shunting station along the Suboticki Blvd and to the west, there are residential blocks of flats with the accompanying facilities. This area got its full dimension after the completion of the construction work on Suboticki Blvd. The transport network of the existing and recently built communication lines which provide a fine connection with all parts of the town and the development of powerful urban areas with multi-family housing in the closest neighborhood (Bistrica and Old Detelinara are in the reconstruction process) make this area eligible for the facilities significant for the town. This area will be developed as the new secondary centre and gathering place which is certainly lacking in this surrounding. Due to its visibility and through its programme activities, Art Residence in this area would be open to the cultural consumers of all social circles.

#### **4.4. Plan for the Use of the Area and Physical Planning Rules**

The special concept for the physical planning resulted from the conditions and the use of the space determined by the General Plan, and it depends on the preservation and maintenance of the stokehold facility in Ložionička bb, the existing and planned transport management, advantages of this location and great potentials it has got and the need for dispersion of the central city roles, which is a result of the growth and development of the town. The basis of this special concept is the division of this space, in terms of purpose,

into two parts, where the northwestern part will be intended for the business facilities (commerce, catering services, culture, science, local administration, business and administrative activities and so on) and the southern part, further divided into two subparts, with a cultural content in the southwest and a park with green areas in the southeast.



USE	ha	%
business	3,65	34,56
culture	2,89	27,37
Park with green areas	1,36	12,88
Traffic areas	2,66	25,19
- Communication lines	2,40	
- Pedestrian communication	0,26	
<b>TOTAL</b>	<b>10,56</b>	<b>100,00</b>

The stakehold facility covers the area of 4,276 m<sup>2</sup> gross building area and about 4,328 m<sup>2</sup> turntable with elevated ground floor and system of railway channels, will be reconstructed in accordance with the following terms and conditions:

- the relevant elevation rim of the Stokehold facility is 5.92 m( compared to the present land) and the elevation ridge is from 13.10m to 13.40 m
- it is necessary to conserve, reconstruct and revive the building in accordance with the pre-planned purpose.
- next to the conserved building, it is also planned to upgrade one or several parts of it on the same plot which will match the rest of the building both in terms of use and the shape and the whole complex, as a spatially integrated, economically justified, functionally appropriate structure with adequate facilities, will be in the function of culture.
- as presented in the graphic “Plan for the use of areas, traffic, leveling and regulation”, in P1:1000, potential construction zone is planned
- a degree of occupancy is up to 50 %
- construction index is from 0.9 to 1.0
- the height of the new parts of the facility has to be adjusted to the height of the stokehold facility, with possible deviations in smaller parts of the building and to the extent when it will not degrade the conserved building.
- modern architectural design of the new parts of the building is recommended
- undeveloped parts of the plot should be turned into the area for public use, in the function of the main facility (driveways, stationary traffic, pedestrian communications, resting places, plateaus for users gatherings, green and water area, information boards, visual communication boards, street furniture and so on)
- the possibility of fencing the complex in any way is excluded.

## SWOT ANALYSIS

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>+ Space dimensions (possibility of rich structure)</li> <li>+ According to the Detailed Regulation Plan, the facility has already been intended for the cultural purpose</li> <li>+ original and interesting present architectural structure</li> <li>+ Lack of competition</li> <li>+ Position – central with respect to the urban areas of the town and good communication with all parts of the town</li> <li>+ The founder is the City of Novi Sad</li> </ul>	<ul style="list-style-type: none"> <li>- It is still not in the possession of the City of Novi Sad</li> <li>- It is out of function</li> <li>- Lack of public utility infrastructure</li> <li>- It is necessary to conserve and revive the facility</li> <li>- Lack of traffic connection from the nearby boulevard Politicised cultural institutions established by the City of Novi Sad</li> </ul>

OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>+ Great urban potential of this area</li> <li>+ the construction of business facilities (commerce, catering, business administration activities) is planned on the remaining parts of the Shunting station land</li> <li>+ Possibility of the expansion of the facility</li> </ul>	<ul style="list-style-type: none"> <li>- The Shunting station is still used by the National Railway Company and construction work on the new one has not been finished yet</li> <li>- Time of completion of the construction work is unknown</li> <li>- It is still uncertain whether the City will obtain ownership right to the land of the Old shunting station from the National Railway Company (NRC) and at what price</li> </ul>

## 5. THE R.STATION IN NOVI SAD – DEVELOPMENT SCENARIO

### 5.1. Definition of the profile of the R.Station

### 5.2. The new space concept of the R.Station

### 5.3. Definition of the program

Bearing in mind previous analysis, I will start determining the development scenario of the R.Station which includes the process of determining the profile, vision and mission of the R.Station and according to them, determining strategies, goals, to suggest space and programme concept and anticipate long term results and effects.

### 5.1. Definition of the profile of the R.Station

The R.Station in Novi Sad is a creative center developed and managed by the City of Novi Sad. Its main role is to assist the creative industries in Serbia by raising their profile and helping them achieved their full economic potential.

For the first 3 years we have defined 6 areas of creative industries. It does not mean other areas cannot or will not be subject. It is just the beginning of what I hope will be a long and successful story. The 6 creative areas include:

**NEW MEDIA, SOFTWARE AND COMPUTER DEVELOPMENT, DESIGN, MUSIC, PERFORMING ARTS and VISUAL ARTS.**

The R.Station has defined its main mission as contributing, through fostering creative industries, to the sustainable development of Novi Sad. On one hand, R.Station will be the place which will guarantee the audience top quality cultural content and sophisticated entertainment at any time, and on the other hand, it will be a laboratory which encourages and develops creativity.

<b>Vision of the R.Station</b>	<b>Mission of the R.Station</b>
<ul style="list-style-type: none"><li>-To become unique successful, modern and professional creative and educational centre and a gathering place for all young people.</li><li>- To become one of the most dynamic and adoptable live performance venues, promoting diverse programme to the widest audiences.</li></ul>	<ul style="list-style-type: none"><li>- To contribute, through fostering creative industries, to the sustainable development of Novi Sad.</li><li>- To position Novi Sad as the European capital of fun&amp;culture as well as the nucleus of creative industry in the Balkans.</li><li>- To stimulate and develop creativity in young people</li></ul>

<p><b>Target group</b></p> <ul style="list-style-type: none"> <li>- Digital media researchers and theorists</li> <li>- New media subculture groups</li> <li>- Artists</li> <li>- Musicians</li> <li>-Students</li> </ul>	<p><b>Goals</b></p> <ul style="list-style-type: none"> <li>-To develop a broad and mixed artistic programme which bring new and extraordinary experiences to the audience</li> <li>- Establish the R.Station as a creative laboratory which encourages and develops creativity in young people.</li> <li>- Create a sustainable, economical and well-managed organization</li> <li>- Create a cost-effective model that will inspire other projects across Serbia and will be a driving force in releasing a huge reservoir of untapped creativity.</li> <li>-To look after and keep alive a II * listed landmark building</li> </ul>
<p><b>Strategic project</b></p> <ul style="list-style-type: none"> <li>- Creation of a strategic document for promotion and affirmation of creative industries in Serbia</li> <li>- Creation of a strategic document for promotion and affirmation of R.Station's production.</li> <li>- Creation of strategic partnership in public, private and civil sector.</li> </ul>	<p><b>Programs</b></p> <ul style="list-style-type: none"> <li>- Presentations of music, theatre and other multimedia performances end events of high quality to the widest audiences</li> <li>- Creative laboratories dedicated to research and artistic production at the intersection of technology, media, music and the performing arts.</li> <li>- Public lessons and educative and informative programmes for citizens (workshops, lectures, seminars, forums)</li> </ul>
<p><b>Expected results</b></p> <ul style="list-style-type: none"> <li>- To provoke some changes in local and regional culture, technology and media industries and create an engine for social and economical changes in our society.</li> <li>- Audience provided with as much information as possible concerning local, regional and international culture, media industries and contemporary cultural and social policy</li> <li>- New social, creative and business models brought closer to the audience</li> <li>-Raised level of citizens' cultural awareness of creative possibilities and creative use of new communication technologies.</li> </ul>	<p><b>Effectiveness</b></p> <ul style="list-style-type: none"> <li>- Contribution to the quality of life of Novi Sad</li> <li>- Interest of a local community in local, regional and international culture, media industries and contemporary cultural and social policy</li> <li>- Enhancement of creativity;</li> </ul>

**The Shunting station in Novi Sad – today**



**London's Roundhouse Music Venue- guide for future outlay**

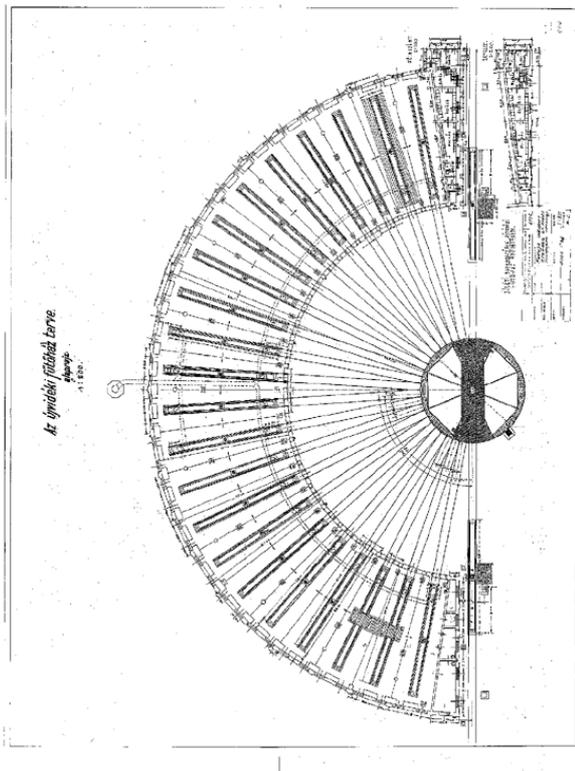


## **5.2. The new space concept of the R.Station**

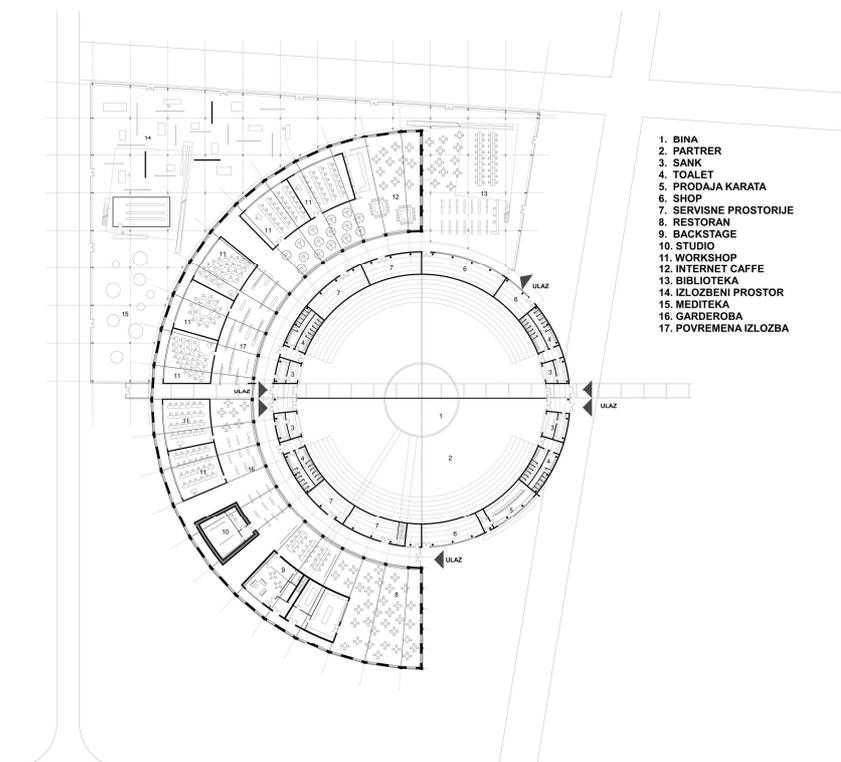
R.Station is a platform for performance and research incorporating few distinct and specialized venues under one roof. The place is imagined to be a capacity of 4,000 guests. Other than large scale concert and theatre amphitheatre for approx. 3000 guests, one smaller room/stage for around 800 people and few studios and rooms of capacities of up to 200 will be a part of the venue. All can be used independently and simultaneously, allowing R.Station to present events, and dedicate space to research and residencies – all at one time. The venue will also have all needed areas to offer quality experience for both visitors and artists, such as backstage rooms, large restaurant, etc. Also, the venue will have couple of areas for renting to retailers and other 3<sup>rd</sup> parties that will sell or offer services which will help to create an image of the place as a life-style, urban and active one. As the traditional and the experimental may be seen as yoked together, the historical value of the Eiffel turning station will be preserved and revived as a 360° stage which does not exist in this area. In this way, it will connect the 19<sup>th</sup> and the 21<sup>st</sup> century, Serbia and Europe, tradition and innovation.

The appearance of the Stokehold facility with the Shunting station turntable is almost completely preserved. The turntable becomes a circular 360°stage, which is closed on the outside. A new, contemporary architecturally designed facility was added which will be in accordance with the existing one both in terms of its use and shape. In this way, the whole complex will be a spatially integrated, economically justified, functionally appropriate structure with adequate facilities and thus suit the new concept and programme of the Shunting station. The administration building is preserved so the offices and management team and Shunting station staff offices will be there. New spatial concept for the Shunting station fully matches its programme concept. Currently, its appearance is characterised by two separate but completely linked wholes- circular space around the turntable and semi-circular space of the Stokehold with the additionally built part.

## The present space concept of the The Shunting Station

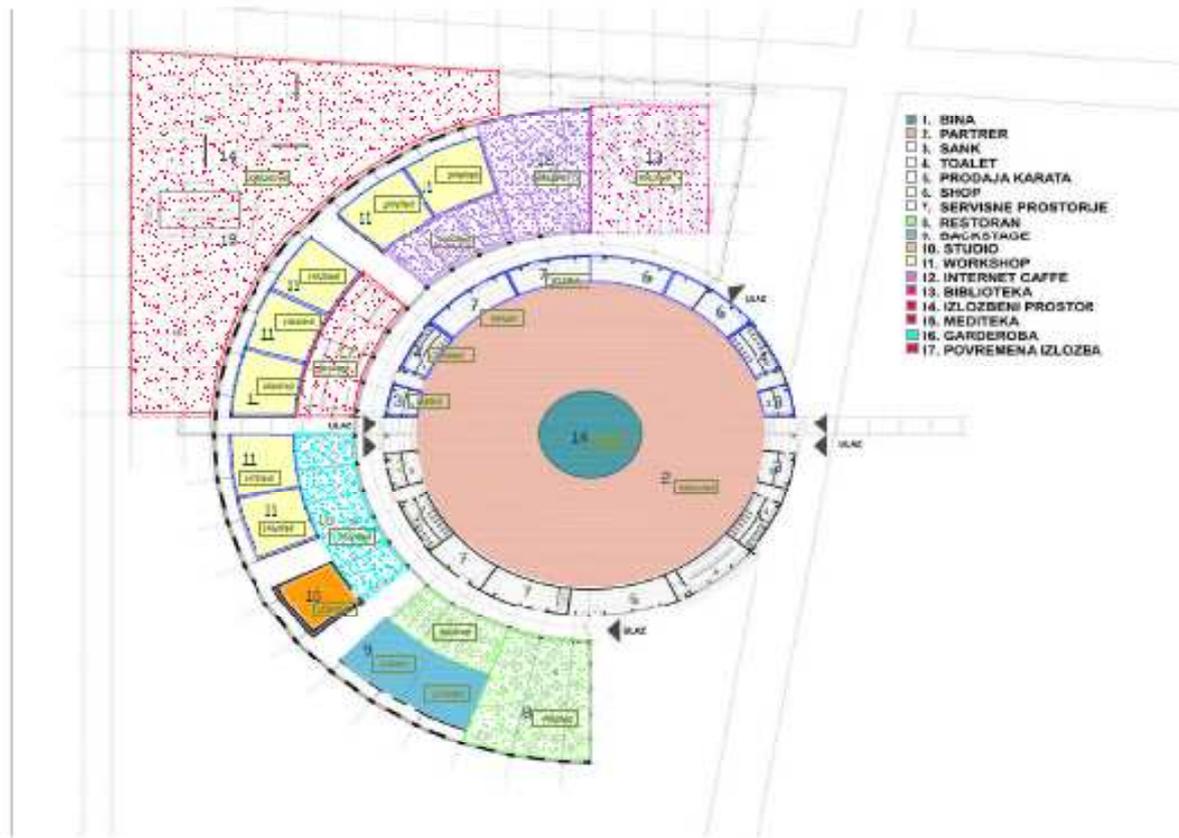


## The new space concept of The Shunting Station



As it is shown in Figure the Turntable becomes a stage and the circular space around it, the pit. Total area of this space is about 4 000m<sup>2</sup>.

This highly functional space can hold up to 3,000 people. It is fairly easy to divide this space into two parts by means of special dividers and in that way, it becomes a theatre amphitheatre for about 1,500 people or the space suitable for small-scale spectacles and concerts. Immediately next to the pit, there are bars, toilets, a ticket-office, a shop and service premises. The Old Stokehold becomes the space where a restaurant, cafe, backstage, studio and 7 rooms (each of 150m<sup>2</sup>) for creative labs, lectures, workshops, conferences etc. will be located. In the newly built part of the facility, there will be a library, video-room-mediateque and exhibition space. Total area of the new part is about 2 000m<sup>2</sup>, which enables larger gatherings and events such as conferences, performances, exhibitions, gigs etc.



### 5.3. Definition of the program

#### **R.Station's Creative laboratory for creative industries and innovation**

The R.Station laboratory is engaged with communication, creativity and collaboration enabled through new technologies.

“In the emerging digitally networked society, the creative arts and cultural institutions are mutating by forming a constellation of productive relationships with the science and technology research system, industry, humanistic and social science scholarship, and with emerging new structures of civil society. This apparently rising density of communication suggests the need to rethink some aspects of the relationship between cultural support policy, innovation and research policy, and the still nascent but interconnected set of concerns about the requirements for widespread creative participation in a "technosphere" increasingly shaped by fast-changing digital media technologies.”<sup>8</sup>

The R.Station laboratory can be understood as providing a site for an ongoing and progressive series of negotiations between artist-users and technology designers, which simultaneously shaped the technology, its use, and users. Technology has always played an important part in the arts. Even some of the earliest forms of art music, dance, painting, sculpture involved technology in some form .Technology can create entirely new possibilities for artists to communicate with the public. The entry of the computer and digital content into the realm of art and entertainment is creating new links between the artist and the technologist.

Old, traditional way of education in Serbia cannot follow the fast changing reality created by digital revolution. New media are shaping the texture and direction of social life, they are valuable tools for empowerment, can unlock a gateway to social mobility, economic improvement, and creativity. Online applications, social networks, 3D multiplayer games and virtual worlds represent new territories. The contemporary society, economics, politics and culture reflect on those new territories.

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<sup>8</sup> Michael Century, “ Humanising Technology”, Rensselaer Polytechnical Institute, USA

The R.Station studios and laboratories pulsed day and night, all week with the goal to build and maintain communication between local and European creative people, as well as others around the world, in order to promote a creative dialogue and foster cooperation.

For the first 3 years we have defined **six areas of creative industries**. The six creative areas include: **MUSIC, NEW MEDIA, SOFTWARE AND COMPUTER DEVELOPMENT, DESIGN, PERFORMING ARTS and VISUAL ARTS**.

What they all have in common is dynamism, driven by an open culture that embraces diversity, historic investment and, in recent years, technological development. Technology has many roles – as a tool, technology aids the creative process; technology is integral to products such as video games; and increasingly, technology provides the route to market and the means to develop much closer, more direct, two-way relationships with an audience. Nowhere is the impact of technology more evident than with digital technologies, stimulating innovation across the value chain, and challenging existing market structures and business models.

R.Station will operate nationally and internationally, attracting creative individuals from around the world and sending new artworks and innovative ideas into the world. Dedicated to research and artistic production at the intersection of technology, media, music and the performing arts, R.Station will be a major contributing force in many artistic and technological domains in Serbia.

In firsts 3 years R.Station will provide high quality trainings for skills and creativity development. Classes are offered to local and foreign digital media - researchers, technology developers, artists, and theorists. Throughout the R.Station they participated in projects, courses, conferences, workshops, performances and showcase events. As a facility and an environment, R.Station will serve as a magnet to artists in a wide variety

of time-based. Artists will be able to experiment in performance and production spaces of the highest quality combined with a technologically infrastructure.

As part of its mission to support artistic production with resources and facilities, R.Station will provide access to equipment, expertise, research, or other support as part of a commission, according to the needs of the project. Throughout the year R.Station will announce special initiatives for high quality trainings in the field of: Music, New media, Software and computer development, design, performing arts and visual arts.

The 6 creative areas include 6 laboratories:

**Media Lab** - It's a space filled with computers and technical equipment ready to accept those who want to learn how to create, use and understand social media, new platforms, digital content production and advanced new media techniques. – The aim of this lab is to educate in order to transform young generation from passive media users into new media makers, to encourage them to create and to understand new social, creative and business models as well as to empower individuals and organizations with new knowledge and solutions in the field of new media, internet and social media

**Hack Lab** - It's a space filled with wires and tools that will allow us to dive deep into hardware, learn how to hack, create new tools and crafts. We will be able to learn how to build pirate radio stations, hack Wii device and transform it into 3d media screen, build simple robotic machines, or create new electronic music instrument.

**Music Lab** - It is an experimental sound space equipped with music hardware and digital tools that will make a working space for digital music artists . Some of the world's most influential electronic music professionals will learn us how to use new music platforms and digital tools how to check gear, chat on tunes, swap musical visions in the studio. We will discover the closely-guarded secrets of mixing desk magic - straight from those who started revolutions in sound.

**Performance Lab** - It is an experimental space inviting artists to investigate, challenge, and extend the existing norms of performance practice. This lab is at the boundary

between computer science, dance, performance art, animation, and other uses of technology.

**Design Lab** It is an experimental space where we can focus on the theories, techniques, and practices of innovative design. It pursues research, executes practical design and art projects and engage new technologies and their potential to enable fresh and highly effective solutions. It is concerned not only with the design of individual products, buildings, and urban areas, but also with the roles that these elements play in larger urban, regional, and global systems and their long-term sustainability.

**Art and Science Lab** seeks to redefine the social role of art and the artist in the context of applied collaboration with focused scientific research. Digital computing has become the primary locale for a reunifying discourse between art and science. Art and Science Lab is dedicated to exploring how digital code and computing tools define a new type of human perceptual space and a new potential for the creative imagination. The principal areas include: electronic arts history and practice, video and web art, interactive and programmable space, environmental media construction and protocols, compositional linguistics, evolutionary processes, and environmental conservation and education etc.

The R.Station residence program **target groups** are the following:

- 1) Artists and students – creating new educational model for them that can fit into the networked society and that can be a bridge between old, traditional education and this fast changing reality created by digital revolution. Providing them a chance to learn in a new and unusual way.
- 2) Digital media researchers and theorists – providing them information on new media , current news on new media technologies and internet applications; current initiatives and events of civic sector; and increasing their networking and cross-sector partnership opportunities ; providing them a chance to meet some of the most influential social media thinkers and activist of today.
- 3) New Media Subculture groups as copyright activists, gamers, bloggers, digital

content productions, hackers – Increasing their networking and partnership opportunities  
-providing them opportunity to learn, exchange knowledge and ideas with some of the most influential social thinkers and media activist of today

4) Musicians –for anyone with a strong yen for music and a desire to be involved in its evolution: producers, instrumentalists, MCs, singers, DJs, sound engineers, broadcasters, laptop lapdancers, guitar guerreros, soulful songwriters...

R.Station is a space where young people can engage with artist industry professionals and their peers to further their creative aspirations vocational opportunities and personal development. R.Station laboratory programme will establish a new educational model that can fit into the networked society, to educate and encourage young people in Serbia and regional countries to understand, use, and create new technologies as a open platform for exchange of ideas that will shape their world of tomorrow. The R.Station creative laboratory will create experience. The R.Station's guests need to have fun and enjoy cultural and educational content. They need to experience positive energy together with cutting edge education.

### R.Station as a performance space

R.Station concert hall is a highly flexible performance space which could host everything from theatre to rock concerts to circus yet equally capable of accommodating jazz, amplified music, presentations, film, and dance with electronically generated sound and video projection. The place is imagined to be a capacity of 3,000 guests.



London's Roundhouse

The digitalisation of music has shifted the value in the music industry from the distribution of physical music, to the distribution of musicians themselves. Live music festivals have grown rapidly over the Europe. Novi Sad is well known around Europe for his Exit music Festival. Those who came to EXIT spread the word that it was the best party in the Balkans. EXIT was awarded the prestigious UK Festival Award for the best festival in Europe But the loss of small to medium-sized music venues is viewed

negatively by the music industry as these venues help artists to bridge the gap between a cultish following and the national mainstream. In a world where the music industry is shifting towards the live music experience, the loss of these venues isn't just bad because they are important to the music business – increasingly they are the music business.

Small to medium sized venues have always been central to the provision of space for recreation within communities in the capital. Their value starts with being spaces to hold and stage live music but extends to their capacity to provide space for different kinds of cultural activity. The threat to this venues is more than a threat to live music, it is also a space available for popular culture in Novi Sad that can be used in a variety of ways – as a music theater, cinema, based around performances of any kind.

Entertainment in Serbia at present:

- No concept, no quality services, lack of continuity of quality program
- Dance clubs dominating the markets, suited mostly only to youngest crowd bracket (16-21)
- No live music venues that offer pleasant experience and excellent services (program, security, restaurant, toilets, etc.)
- Poor venue conditions (sound, lights, etc.)
- No mid size venues; either few hundreds, or ten thousands (sport, arena venues)

The R.Station will offer a quality live music and theatre entertainment experience to general population and growing number of tourists thorough out the year. Primarily it will be place for youths, where young people and artists can get together to be inspired and learn from each other.

## 5.4. BASIC GUIDELINES FOR FUTURE FUNCTIONING OF R.STATION

### 5.4.1. Management model

### 5.4.2. Sources for funding

### 5.4.3. PR and Marketing

#### 5.4.1. Management model

The responsibility of the **General manger** is to align the R.Station, internally and externally, with his strategic vision. The general manager is responsible for all areas. He has overall responsibility for managing both the revenue and cost elements of a R.Station's income statement as profit & loss (P&L) responsibility. He oversees most of the R.Station's marketing and sales functions as well as the day-to-day operations. The general manager is also responsible for leading or coordinating the strategic planning functions of the R.Station.



**Executive director** is responsible for the daily operation of the R.Station. He routinely reports to the General manager. He also plan strategies and developmental plans for the welfare of the R.Station and ensure that the developmental programs are designed in a

way to meet the organizational goals and objectives. He work on the management succession planning of the organization, so as to ensure that a capable management is in place to handle work effectively

**Financial manager** is responsible for analyzing and reviewing financial data, reporting financial performance, preparing budgets and monitoring expenditures and costs. The Financial manager routinely checks the R.Station's financial health and integrity, interpret financial reports including income statements, Profits and Loss or P&L, cash flow statements and balance sheet statements, improve the allocation of working capital within business operations, review and fine tune financial budgeting, and revenue and cost forecasting, look at the funding options for business expansion etc.

**Program manager** plan and schedule programming and events, monitor and review programming to ensure that schedules are met, evaluate new and existing programming to assess suitability and the need for changes, using information such as audience surveys and feedback, develop budgets for programming and broadcasting activities and monitor expenditures to ensure that they remain within budgetary limits, confer with directors and production staff to discuss issues such as production, budgets, policies..

**Fundraising manager** have the challenging task of raising money for R.Station through various fundraising efforts such as direct mail campaigns, writing proposals to obtain grants or securing endowments. The primary goal of a fundraising manager is to develop and implement a fundraising strategy to secure revenue for the R.Station.

After the R.Station company has obtained its own position in the cultural industry, **Marketing manager** is able to make his own key strategic decisions and develop a marketing strategy designed to maximize the revenues and profits of the firm.

A **Production manager** ensure that goods and services are produced efficiently. He ensure the correct amount is produced at the right cost and at the right level of quality. A production manager is involved in both the pre-production (planning) stage as well as the production (control and supervision) stage.

**Sales manager** organise, motivate and lead sales teams. Sales managers is responsible for recruiting and training sales staff; supervising, motivating and monitoring team performance; setting budgets/targets; keeping abreast of what competitors are doing.

#### **5.4.2. Sustainability and sources for funding**

Financial sources are based on the funds that the R.Station will receive from the Founder. The rest of the funds R.Station need to provide for itself. R.Station will generate sales through six revenue streams that comprise the company's products and services: Gate/tickets, Food, Beverages, Courses, Merchant, Rental. Based on self-sustainability indicators, we can evaluate the financial vitality of the R.Station

Regardless of the fact that the City would be a founder of the R.Station the City is not able to fully finance this institution. R.Station need to have an active fundraising policy and the fundraising strategy. In the first year R.Station needs to reach the targets for the capital fundraising campaign, ensure the financial stability of the organization and build marketing resources.

Other than strict definition of funds necessary for realization of certain activities and programs, the basis of this strategy would be the identification of possible sponsors, donors and foundations. Income generated from private/corporate hire and from generous individuals, trusts, corporate sponsors and public funders will help the R.station to raise the needed financials. The great potential for the R.Station to receive bigger financial support are big events and concerts organized by the R.Station and the R.Station's good production development potential. The R.Station like everybody working in the area of culture should think about the market. All cultural activities face the audience as market, no matter whether they are commercial or subsidised.

As educational centre, R.Station has also a commercial potential. Knowledge has always been profitable goods in the whole world. With its new premises, R.Station will have the chance to run programmes daily. Some of them should be charged for. Eminent experts from abroad would run seminars, courses and workshops in different fields: new media,

music and performing arts. The R.Station should set the strategic partnerships with NGOs, Ministries in the Government, and other public institution. Strategic partnerships should be set with national or international cultural centers, especially in creation of mutual programs that could gain support from regional or international foundations, ministries, etc.

## SWOT ANALYSIS

<p><b><i>Strengths</i></b></p> <ul style="list-style-type: none"> <li>- Consistent financing from public resources</li> <li>- The dimension of the space suitable for big events as well as renting</li> <li>- Optimal number of employees</li> <li>- Co-production activities with other field institutions along the year.</li> <li>- Available budgetary subsidies</li> </ul>	<p><b><i>Weaknesses</i></b></p> <ul style="list-style-type: none"> <li>-big initial investment needed considering existing state of the object</li> <li>-potentially high costs of maintenance due to the size of the space</li> </ul>
<p><b><i>Opportunities</i></b></p> <ul style="list-style-type: none"> <li>- Lack of competition in the whole region</li> <li>- Recorded growth in number of foreign foundations and programmes as the result of the opening towards Europe</li> </ul>	<p><b><i>Threats</i></b></p> <ul style="list-style-type: none"> <li>- The financial crisis in the country</li> <li>- Future revision of budgetary policy</li> <li>- Decreasing number of private sponsors and foundations in Serbia</li> </ul>

### **5.4.3. PR and Marketing**

In these new circumstances, culture and art institutions founded by the public sector, are obliged to work by market principles in order to become more efficient, more responsible and better organised. For this reason, marketing has an important place in strategic planning. Culture has to struggle for the consumers` attention. Therefore, cultural institutions have to develop marketing technique if they want to keep the existing and attract new audience.

Human need for culture is a need of higher level. It is the task of marketing to provoke these needs, to notice and satisfy them. Marketing in culture has to conduct a survey of its own audience, their motives, cultural needs and behaviour and to find the way to make certain cultural form more familiar to the audience.

Marketing strategy of the R.Station for the firsts 3 years aims to increase the number of audience and financial income. Due to dimensions of the space R.Station will have an opportunity to run programmes on daily basis. Some of them should be charged for. The interest of citizens will depend on the quality of the programme and the interest of sponsors will depend on these two factors. R.Station will also has its own significant production of good quality (music, books...).

Due to long-lasting political and economic crisis, social reticence and lack of reconstruction of cultural institutions and their programmes, cultural activity was isolated which became a closed circle of a group which was both the creator and the consumer of cultural products. The process of opening R.Station to a wider public is of greatest importance.

Political influence on public cultural institutions as well as the importance of public opinion in contemporary society may significantly influence the institutions destiny. This is why it is necessary to not only inform the public of the offer but to maintain good relations. It is necessary that R.Station develops its strategy which will be in accordance with the mission and vision of the R.Station

It is necessary to hire one PR agent. The agent needs to be enthusiasm and to have avanturistic spirit. PR manager has the responsibility to gather information of the market, competition, target groups and anything else that could be relevant for R.Station activity. Besides that, PR manager's responsibility is to give advice to executive director and program manager on anything that has to do with communication with public such as addressing media, press conferences, meetings with partners, sponsors, donators...

Actions:

1. It would be necessary for the PR manager to make a big advertising campaign for the opening of the R.Station. That would be the introduction to a marketing strategy, a good reason for fundraising and the beginning of the process of building the R.Station identity and image.
2. PR manager should make mailing lists and address books with different segments according to identified target groups.
3. The relationship with mass media means professionally prepared press conferences and other public appearances as the most powerful factors for making the public image.
4. PR experts need to be consulted upon making the business suggestions directed to sponsors;

• **The Marketing mix**

**PRODUCT**

<p>R.Station will have significant programme production of good quality. Programme of R.Station respond to the actual cultural and educational needs of students and professionals in Serbia today. R.Station need to be involved in intercultural and European projects and bring eminent experts-lecturers from abroad. It should also start artists in residence program, as well as the original programme of granting scholarship for talented students. One of the important things for R.Station is its own production in the form of music editions and books.</p>	<p>-R.Station can also promote young struggling bands, once a month the R.Station could also be a place where these bands could have public rehearsals. Rehearsal places are the biggest problem for young bands. -Workshops, seminars, lectures on Music, New media, Software and computer development, design, performing arts and visual arts</p>	<p>There will be a cafe-club and a restaurant In that way guests would be continuously updated on various happenings in R.Station.</p>
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**PRICE**

<p>R.Station will generate sales through: Tickets, Food, Beverages, Courses, Merchant, Rental It is impossible to expect The R.Station to cover the expences of realisation through ticket fees. The budget for realisation should be gathered from public sources, foundations... Big events in concert hall that have its own audience should be financed by sponsors. However, the price politics should take into consideration strategies of democratisation of culture and in that sense theR.Station's effort to create larger civil participation in programs of social inclusion, intercultural dialogue, as presentation of high quality programs, and other non commercial cultural events.</p>	<p>The R.Station should define the price politics for seminars, workshop Programs, studios and conferences bearing in mind purchasing power of the target group and prices of the compeition. The R.Station should also define the price politics for the rental of the concert hall and other venues</p>	<p>Prices in the coffee shop and the restaurant should follow the market prices.</p>
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## PLACE

<p>R.Station will be both the place of production and place of distribution because it has the space capacities for quality realisation of all programs. It will also be the places for selling tickets but the SKC should also make the ticket purchasing available on its web page. Stands for ticket purchasing could be put on the streets and other public spaces all over Novi Sad</p>	<p>The venue will also have all needed areas to offer quality experience for both visitors and artists, such as backstage rooms, large restaurant, The coffee Shops etc.</p>	<p>The venue will have couple of areas for renting to retailers and other 3<sup>rd</sup> parties that will sell or offer services which will help to create an image of the place as a life-style</p>
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## PROMOTION

<p>As for the advertising, the R.Station should first make a precise media plan, in which the crucial media houses would be identified for the specific target groups, to set the important campaign moments, and the public appearance dynamics. The R.Station programs must also get the economic publicity, which means that it needs a budget for this purpose, to make media partnerships, (eg. with B92, Studio B, RTV Vojvodina, RTS, ART Kanal...).. Since public appearance can not provide the desired results, it is essential to hire sales representatives who will have an operational plan especially considering the R.Station production. The R.Station need to work on creation of a monthly newsletter.</p>	<p>The advertising should bear in mind target groups and to choose the media and time of appearance according to them. Billboards, flyers, brochures, posters, TV and radio . Programs of workshops and studios, that are unique in R.Station must gain economic publicity. Media need to be selected according to target groups. The web page must give the opportunity to everyone to sign up to the mailing list.</p>	<p>Coffee shop and restaurant should serve as the additional service for the workshop users, studios, visitors of the cultural programs, or as a place to hold organized discussions.</p>
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## **Conclusion**

What will make Novi Sad different from other neighbouring cities at the time of global tendencies? What is it that Novi Sad can use as an advantage compared to for example Osijek, Szeged or Timisoara? Are potential such as Petrovaradinska fortress, old town, Sremski Karlovci and Fruška Gora the only locations we recognise as examples of culture and as tourist resources for the future of this town? Culture is one of the resources in which the economies of the 20<sup>th</sup> century record the highest growth.

By turning The Shunting Station in Novi Sad into a modern and professional creative and educational centre Novi Sad would prove its significant role as a cultural centre of Serbia and the whole region. At the same time, this is also an opportunity for Novi Sad, where not a single new cultural space was made, to make up for the lost time and the lack of concentrated space that would be a powerful boost for the development of the entire community with its modern cultural content and exploring and creative concept.

The recent emergence of the creative industries as a distinct area of interest for economists, statisticians, cultural specialists and public-policy makers reflects a growing awareness of their economic potential and their role in fostering cultural diversity through the market. The concept of creative industries for the purpose of public policy making remains very young and the Serbian government is not convinced of the need to address this sector with targeted initiatives. The R.Station in Novi Sad would contribute to the sustainable development of Novi Sad and it would position Novi Sad as the European capital of fun&culture as well as the nucleus of creative industry in the Balkans. Creative industries rely on individual achievements but its recognition belongs to society. It is a process. The process of sharing and communicating.

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- Plan detaljne regulacije Stare Ranžirne stanice u Novom Sadu (službeni list grada Novog Sada broj 43/2008)
- Skenirani planovi Stare Ranžirne stanice, Zavod za izgradnju Grada, Novi Sad
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### **About the author**

Natali Beljanski was born on September 5th 1979 in Novi Sad, Serbia. She graduated from the Novi Sad University, Faculty of Philosophy, French language and literature department. In 2008 she entered the Interdisciplinary master studies, UNESCO Chair: Cultural Policy and Management at the University of Arts in Belgrade, the partner study programme with the Université Lyon 2. So far she gained significant experience by working in different organisations where she organised various cultural and educational activities (Tableau gallery, Novi Sad, Cinema city festival, Novi Sad, The Street musician festival, Novi Sad, Exit Association Novi Sad). From 2006 she is a founder and a president of The Cultural Association INBOX in Novi Sad.