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Master thesis:

“Photography and the society
How to mediate art of photography to different target
groups”

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Abstract

The visual language in human nature is formed before the verbal one. In any way experienced, photography can be addressed to special groups, or to wider public. This procedure is important for the cultural life and system of one society. Mapping the field of photography in the society of Belgrade, is important, so as to have a feedback for the context mentioned.

After having studied the field, describing the existing institutions, it is important to mention the lack of the “third sector”, and the need of networking among the institutions in the field in Serbia and abroad. Cultural policy can foster the inter field relations, and the relations in general among institutions.

Photography, as a mean of expression and part of the visual art world, has to be reconsidered, so, the whole field to be rearranged. The field has to be a creative environment, and the result of positive bridges among institutions of different works.

Key words: photography, education, cultural studies, cultural politics in Republic Serbia, cultural management.

Chapter I

Introduction to the world of Photography

Introduction

A photographic background, some relevant studies, my experience in teaching photography, and some experience in using photography like a mean of expression, are forcing me to propose a discussion based on a subject concerning photography and mediation. In the attached C.V. one could verify my experience in all fields mentioned.

Nowadays, there is no need to travel, so as to see new landscapes, there is no need to look around, if we consider all this shower of pictures, images taken in all places of the world, and especially where the news are taking place.

This is why it is very important to speak especially for the art of photography and not in general for visual arts, because, of its direct results and of its characteristic to be realistic and in the same time to be capable of lying, and of course because of its spread in our every day life.

Since we are born, we are surrounded by an ambient, which is actually our society that we are recognizing firstly in a visual way and secondly in a verbal one. So, individuals are forming first a visual language, and a verbal one afterwards.

Photography in this society can be the piece of information; it can be used in a creative expressing way, or as material to be exhibited. In any way experienced, photography can be addressed to special groups or wider public. This procedure can educate, and open broader discussions, which are important for the future cultural system of each country and the cultural life can be developed and support transformation in a very basic and important level. The co-existing of different societies, or different groups in the same society, creates the need of different kind of experiencing culture. So, the map of the field, in a level of institutions is very important. The map of the field can help us to understand the situation, to explore the case of photography in this special context, to explain the key principles, to explore the different suggested frameworks, and to discuss the practical barriers. In this way, there is feedback for what is happening in the field, and it is easier to think about the future of the art of photography in the Serbian societies.

History of image

The value of illustration and its educational aspect has been understood back in the time. When man was still erectus, and he was making some illustrations in the caves, later on, the expression was moved into books, and we can find the “Book of the dead people”, since 3000 B.C., in Egypt, the illustrated papyrus with praying of the dead. The image was also used like wall painting in the temples, in the palaces, and in the graves, and all the time, this image was used in a combination with some memory, some educational aspect, or with some worshipping.

The first appearance of an image is searched in the nature, where mankind is also having its own roots. The theory of Plato and the basic laws in Old Testament are describing the soul of the man, as part and gist of the universal soul. So, the human soul “remembers” the “nice” and is searching for this in all material world so as to be matured and fulfilled in an aesthetical way through this.

The eyesight and the image

The eyesight is coming before words to the humankind. The sight is the one that is helping us to understand the idea of space, and to locate ourselves into this space. The relation between what we see and what we know is never clear. The way of our sight is always influenced by our beliefs and our knowledge. We can see only what we look at. Where we look at, is a matter of our decision. We never look at one and only thing. We are always looking at the relation between different things, and ourselves into this relation. Our sight is working constantly, and is helping us to understand our own environment.

Since we can see we realize that we can also be seen. In this way, we realize that we are a part of this visual world. The mutual nature of eyesight is very basic¹. In this way, it means, that all of the images in the world are made by humans.

One picture is the view that has been reproduced. It is about a phenomenon or a group of phenomena that have been taken from their own environment, and they have been presented somewhere else, for some moments, or for some centuries. Even photographs

¹ If we consider that we can see some mountain in front of us, this constantly means, that we can also be seen from this mountain.

are made for the same reason. Actually, photographs were made in the beginning so as to represent things that are absent. Little by little, it was obvious that photography was more than what it was representing. And it was used to confess the environment of some people in some other society in some other space, in some other time. This is why the invention of photography has changed the way that people were watching the world.

The decision moment!

The photographic reportage is one procedure in progress, through the brain, the eye, and the heart. This has as a result, to describe a problem, to give definition to an incident, or even to give different interpretations. One incident can be expressed in so many ways, and we are occupied by this, during its manifestation... We are searching for a solution, we are finding it or not. There are some possibilities given to us, but do we use the right ones?

The memory is very important. Every picture taken, is supposed to be the incident's memory. The photographer has to be sure during all work, that he/she didn't miss some part of the incident, and that he/she transformed everything into the visual language used. The photographer can decide among two options, so, is deciding between two potential mistakes. Firstly, when the photographer through the lens is called to decide which moment is the best one to visualize, and secondly when the photographer has to decide among the pictures that eventhough they are good, they are not so eloquent.

The photography is the only visual mean that can impress one moment. The photographer is occupied by subjects that are disappearing and when this is happening, it is not easy to give them life again... Whatever is disappearing is disappearing for ever. The photographer has to be very careful when the incident is ready to be photographed, because the reportage cannot be made again. And there is no way to make some kind of tricks so as to show what happened. All these tricks can be understood by the viewers. This profession is based on the relationships that the photographer is developing with the viewers, audiences; one word can destroy or fix everything.

The subject is the most important thing in the photography. The subject can be every little thing in the existing world, or in the environment, the photographer has to be patient and observant, and objective concerning the incident and honest with our sentiments².

If the photographer wants to allocate the identity of the subject, he has to think about the relation between the forms. The camera has to be situated in the space and in relation with the incident. The synthesis has to be the result of one need. And lastly, there is no way to separate the form and the gist. The photography has to catch the expressionistic balance, through the constant movement.

The technique is very important only as a tool to reproduce the reality. What counts is only the result of the photography is it a convincing one or not. All the achievements of the technology are interesting and important, only as tools, and the photographer has to use them in a mechanical way, and not to make them the center of his work.

According to Henri Cartier Bresson, the photographic camera is a tool with which we can have some kind of visual chronicle, or diary. That is the use of photographers in a society of constant pressure, overloaded of meanings and interpretations, so as to show through images the reality and the incidents happened. This is the reason why photographers all around the world have to work in an environment of at least responsibility. But between the photographer and the readers/audience there are lots of opportunities for misusing or mid way interpretations³. One of these opportunities is the example, of the main editor of a big newspaper that has to choose among 30 pictures that are describing the whole of the story.

Photography in the printed world

Up to the time photography was invented, events were portrayed by means of painting, and whilst many of them evoke an emotional response it is difficult to be sure that what we are being presented is correct or incorrect, honest or dishonest. There are for example so many different paintings of Queen Elizabeth I that it is not so clear what she looked like.

² Not to forget to put in order the sentiments, and form an opinion for what is happening.

³ Printing house, newspaper editor, newspaper design, quality of printed paper, etc

The last years of the 19th century are very important for photography, as the industrialization is elaborating in all societies. The communication is easier, as the telephone was invented in 1876. In the year 1880 that the world train network is reaching the 371. 000 km, we have the first appearance of a real photograph in the newspaper, which was reproduced by mechanical means⁴. This is a great revolution for the transmission of events. Until then this kind of reproductions were only made out of carvings, with the note “Made out of a photograph”. In 1885, there are lots of monthly and weekly newspapers and magazines that are illustrating the whole of their pages with pictures. In Great Britain, in 1904, Daily Mirror is also illustrated mostly by photographs.

This is a very important moment of the history, as the phenomenon of having a real photograph printed in a newspaper is actually altering the visual way of seeing. The masses, until that period, were reading in the newspapers what was happening in their city, in their street, or somewhere near. In this way, the politicians’ faces, or the decision makers were known. The events in the same country or even abroad, now are illustrated. The written word is abstract, and the photograph can precise it. The picture is mirroring the world that every individual is living in.

In this way, there is the inauguration of visual mass media, as the individual portrait is changing into a collective one. There are lots of examples to show how photography was used by the interests of the media owners, and the governments. Indicative example can be mentioned here, when the photographer Roger Fenton, was sent to the Crimean war, and eventhough there are lots of technical difficulties, he is coming back and exhibiting his material under the restriction that he is going to present everything else except for the real war so as not to frighten the soldiers’ families.

Photography does add to authenticity, but the idea “the camera cannot lie”, is a very misleading one. Even in the “straight photography”, where negative and print has not been retouched, there are lots of ways by which the process can be used to manipulate and mislead, like the selection of viewpoint, or by using a picture out of context. Used honestly, photography can capture the particular moment in time, to reproduce images in

⁴ In “Daily Graphic”, New York, March 04, 1880

considerable detail, to overcome language barriers, and to draw attention to situations about which we might otherwise be unaware.

Like the examples that are describing how photography has been fighting for the human rights. Jacob A. Rees, a Danish journalist in New York Tribune, is the first who is using the photography in a way of social critics, so as to illustrate his articles that are concerned with the circumstances that the immigrants, in the poor suburbs are living in. Later on, with the help of an anthropologist, named Louis Hein, he made a book for the juvenile labour, which has as a result the change of the labour law.

Photography as contemporary art

Photography has become within contemporary practice. Photographs, are taking place under a strategy, or happening orchestrated by the photographers, for the purpose of making an image. So, making an image, is remaining the basic part of the process, by framing a moment from an unfolded sequence of events.

Since the 60s and 70s photography became central to the wider dissemination and communication of artists' performances and other works of art. Conceptual art used photography as a mean of conveying artistic ideas or actions, standing in for the art object in the gallery or in the books.

This double identity of photography, as documentation and evidence of art, had an intellectual vitality and ambiguity that has been well used in contemporary art photography. In this way, photography has elaborated a role in making and showing alternative realities...

Photography in the real world

Actually the invention of photography, had participated in a way not only to history of art, and to the technological evolution, but also to the painting itself. In the beginning photography was based on the mimics of the traditional painting, but afterwards, photography, as a new media, began the procedure of redefining itself and to forward to some new way of making a new representation of the world. So, it reached the media independence in representation and interpretation of the world. After this, and through

the years, the use of this media was really wide from lots of different kind of fields⁵. Instead of reality, little by little, there came the arrangement, the copying, the manipulation with pictures and other forms. So, the photography is partly responsible for the production and multiplication of pictures, satiating the “hunger for pictures” in our technical civilization. If the world we live in is an “endless hall with mirrors”, then the photographic picture is only one of the mirrored reflections⁶.

⁵ In the artistic world, in the world of advertisement, in the printed world, in the everyday life

⁶ Milanka Todić, *Fotografija i slika*, Cicero, Beograd, 2001

Chapter II

Institutions of photography in the society of Belgrade

Education and society

Every society has different needs and all societies actually are trying to have constantly, the institutions needed, as the institutions are the key factors of all societies. In a way, we can say that the society is the founder of almost all the institutions that are taking place in its framework. So, the society is pushing, for the inauguration of different institutions, according to its own needs. Even if these institutions are some private initiation, the need of the market, the existence and the resistance through time and difficulties, are the guarantee of institutional aliveness and visibility during the years. In this way, one could say that even the educational institutions of some society, are made because of some need in the society mentioned

Society is the field where the educational institutions are going to take place. Actually, the society and the educational institutions are in a permanent interactivity. The society is providing the potential target groups and the demands on the level of education, or the field of training, education, or specialization needed to the institutions, and the institutions are going to provide back the society, with specialized and cultivated individuals. So, the connection between the two is very strong, and solid. In this way, it is important to have institutions that are open to and from the society, namely institutions that are active members in the society framework. In this way, institutions have to be updated, active, and ready to take new decisions, because every field is unique and individual.

The educational situation in the field of photography in Belgrade

The society of Belgrade, eventhough used to be the most updated and important in the whole region, these last years, is trying to recover the last turbulent decades, and to play a leading role in lots of fields. So, these last years, the education in this society, and especially in the field of photography, is trying to be updated and informed.

It is important for a contemporary society, like Belgrade, to maintain, in all levels of education in the field of photography. In the general educational system one could find

in the high school level, high schools that are providing some specialization, but still, speaking about photography, the specialization provided is wider, in graphic arts domain. After finishing high school, pupils, active members of the society, can choose to enroll in different kind of universities that are providing the preferred education or specialization.

In the field of photography, there are not so many universities, and moreover, one can enroll after passing efficiently the exams. So, in this field, we can see that there are the state run universities, and the private University of B.K. The state University of Applied Arts, with a photography department, actually is the one and only institution in this society that can give a diploma of applied photography and the private University of B.K. is actually the only one that can provide the diploma on Fine Art Photography. In the state run Universities one could also find the University of Drama Arts, with some lectures and lessons on photography.

In the rest of Europe, photography is treated like a part of fine arts already, and moreover, there are lots of trends and different aspects of it. We could mention that eventhough the institutions mentioned are very efficient towards their goals, they have not elaborated so much the international competition, in a way of implementing the new trends of global photography in the local scene.

In Belgrade there are no master degrees in the field of photography, and one could mention the lack of pluralism and that there is not enough space for cultural practice in the field of photography.

University of B.K⁷., Department of Photography⁸

The wider institution was inaugurated by Karić brothers, as the name is indicating, during the decade of the 1980s. Little by little, they were working on this institution, and after sometime, in 1996, they established the department of photography. In the beginning it was all alone like department but after a while, it had to be under some wider university's framework, and that's why it became a member of the wider framework of the B.K University with lots of other departments. One of the founders and owners of this

⁷ "Braća Karić"

⁸ www.au-bk.edu.yu

institution was expelled from the Serbian territory, recently. Eventhough everybody could say that after some movement like this, the institution would function bad, or even it would close, it maintained in the society and it is functioning until now in a very stable way, considerably the political situation. Actually, the founders of this institution must be very innovative, in a level of ideas, and in a level of living like active members in their contemporary society. They are the founders of the first private university in Serbia, and the founders of some awards in the region.

The organizational structure

The department of photography in B.K University is somehow autonomous. We can consider two levels of organisation; the one is on the department level and one in the wider organizational level. The differences are lots and again, once more there is not so much connection between the two levels of decision making. The whole managerial work actually is supposed to be done by the upper level, but the communication is not so efficient among the two parts. There is no special promotion material for the photography department. All of the University is being advertised in the same and equal way, which is fair but not effective, if we consider the numbers of people enrolling the university every year, and of course, if we consider that they are different products that should be advertised in different markets. The main advertisement is through printed media, the university's web page and some billboards.

The main financial sources are the student's fees. There are not so many other funds, which can show the lack of the interest in being active in the contemporary art marketing and managerial world. There are not so many collaborations and coalitions in the cultural level of the society, and even more with some world cultural networks. Eventhough the group in the department level is very small; there is no good connection with the upper management level. Everybody is mentioning some kind of difficult bureaucracy that is difficult to overcome.

If we consider the connection between the institution and the society, the changes in the society these last years, and the lack of stability in lots of fields, people engaged in this institution in all levels are not feeling the security needed. We can name here as

examples, the 3 students the year 2000⁹, or even some of the employees, even nowadays. The lack of stability in this organisation is still a big stress for lots of people engaged in this institution. This maybe can cause lots of problems in lots of levels, but actually, firstly in the society image. This organisation, after lots of years of alterations, is still considered to be a bad brand.

The program and functioning of the Photography Department in B.K

It is probably the only department of Photography in Serbia that is dealing with photography as a contemporary art. The program in the school is based on 8 different courses of photography, history of photography, in Art theory and in both theoretical and practical level in the artistic aspect of photography. In the first year, the students have lots of lessons, and basically on black and white photography, and all the next years, they are studying the color one. In the fourth year, there is a serial of lectures made by different curators and cultural practitioners, coming from all around the world.

The professors in this University are people concerned in the field of fine art photography. They are professors that have been studying in Serbia and abroad, and they are working and teaching on some world photographic standards, mostly from US, Canada, Great Britain, and Germany. It is a small team consisted by Milan Aleksić¹⁰, Vesna Mićović¹¹, two assistants, basically on the technical aspects of photography and one assistant¹³ engaged in a level of theory of photography. In the 4th year, there are some lectures made by Dejan Stretenović, in the field of art theory and art criticism.

The team is getting together in the beginning of the school year, and decides the new aspects of teaching, of approaching and the new material about the whole year. There are some more meetings during the year, for additional material and current issues. In the end of every year, there are also evaluation meetings of the whole group, and together students and professors are discussing and mentioning the efficiency, the methods, and the possible improvements. Of course there are some more evaluation meetings out of program if needed.

⁹ When the very previous year, the students were 13

¹⁰ MFA Cornell University

¹¹ B.K University's first graduate

The vision of the photography department in B.K University is to educate people so as to make them thinking through photography. They want to provide the society with people who are specialized in the new aspects of photography, and to help them to see through the art of photography a special way of communication, and to find their own answers¹⁴.

The University of B.K. is running its own facilities. This means that in the basement of their building, they have fully equipped darkrooms, and really updated laboratories, and not to forget about the gallery, which is used and as a seminar and lectures room which can be used also as a really intellectual and space to educate its own students, and maybe some more people in a level of open seminars to the society.

The biggest amount of people that are enrolling the University of B.K in the department of photography, are usually coming from gymnasium, which means that they don't have some specialization. Only a percentage of 5% of the students are originated from the graphic arts high school. There is an average of 10 people that are enrolling the photography department of B.K University every year. Only the year 2000 there were 3 students, and if we consider that the very previous year, the students were 13, we can attribute this in the political situation and in the difficulties of the society stability. The students that are enrolling the University of B.K, probably are originated by the upper society classes¹², or at least, are originated from some wealthier families.

The program of the University is very strict and is very demanding. The students have to be at school every day and as the years are passing by they have more lectures, and they have to present more and more material from their own personal work. Every year, in the end of the school year, there is an exhibition in which everybody has to participate and to show some material. In the end of the studies, after four years of studies, all the students have to present their diploma work. The diploma work has to be consisted by a theoretical work in the field and the concept of one exhibition, with its implementation. All students have to present a portfolio, as well, consisted by student works, with all the projects made in the framework of the university. The portfolio has to be made under some strict and special rules, again, concerning the global standards. In this way, the

¹² If we consider that the average monthly salary in Serbia is about 300 euros, and the tuition fees for this department are about 3500€per year.

graduates have the opportunity to see and experience all the levels of preparing some showing of work, in all levels, and are ready to enter the market, as professional artists. So, after four years of studying in the university, and after passing all the exams, the students are graduating, and they can work as professionals in the field of photography. As the university is art oriented, we can consider these people artists on a photographic level, but as in the Belgrade society there is not enough space for the art of photography, lots of them, are not finding enough space to be active in a cultural field. So, lots of them are working like photojournalists, lots of them are working on visual fields, like designers, or in computer based works, and only an amount of 20% of them is working like professional artists. Not to forget a very small amount of professionals that have been graduated this university and working as curators.

SWOT Analysis of B.K University

From all the above we can assume that:

<p style="text-align: center;">Strength</p> <ul style="list-style-type: none"> • Private University • Small team • The one and only in Fine Arts Photography • Running its own gallery • Having trained in working in teams • Graduates of the university, that are going abroad • New regional practitioners 	<p style="text-align: center;">Weakness</p> <ul style="list-style-type: none"> • Very expensive fees • People engaged have not so many years of experience • Complicated bureaucratic system with the whole university • Among graduates there are people going abroad to go on studying, or to work, so, actually, the B.K graduates are not working in Belgrade community.
<p style="text-align: center;">Opportunities</p> <ul style="list-style-type: none"> • Opportunity to be a leader • Small professor's team • Small student's team • Having the opportunity to keep upgraded • Having its own facilities • young people in charge 	<p style="text-align: center;">Threats</p> <ul style="list-style-type: none"> • Bad Brand in the market • The unstable political situation • Not enough positive competition among students so as to have the motivation to work more • Costs of updated laboratories • Unstable number of students

Conclusions and suggestions

To conclude for the University of B.K. it is one very important institution of the region. It has got the potential to be the leader in the private initiations on teaching fine art photography. But it needs time and lots of work. Eventhough the fees are really high, students are enrolling it, as it has a good name in teaching photography. So, this has to be considered, and in a combination with the idea that this last year two Slovenian students enrolled as well, shows us that it is one of the small amounts of institutions in a wider region.

The solution to the bad brand could be maybe very easy in case of collaboration with some very loyal and respectful organisation of Belgrade society, or even by just changing the brand.

The department should work more on its own marketing and promotion, through the whole university's marketing department but even maybe also all alone. There is a need also of visibility in participation in the cultural life of Belgrade. Since there are lots of new cultural practitioners, in the region, and they have links to them, new initiations would help the department itself and also the real Belgrade society in a photographic level.

Last but not least, could be the engagement of all the department's graduates who are living somewhere in Serbia or abroad, to work in some collaboration with the University.

The Mission of the University of Arts in Belgrade¹³

The University of Arts in Belgrade is the only specialized university for arts education in the Republic of Serbia, which gathers students and educators from the country and the whole region of Southeastern Europe. University offers a wide spectrum of study programs from all art fields, as well as the study programs aimed at professionals in the field of culture and media.

As the oldest and largest institution of high education in Serbia, University of arts tends to promote arts creativity and diversity as essential marks of national culture and the needs of the entire society, and to contribute to development of local community in which

¹³ www.arts.bg.ac.yu

it is situated. By retaining its specific nature, University of arts is decisive to integrate itself into European academic environment, and according to its potentials, in the best spirit of mutuality of the University and its comprising faculties, confirm to its status as an important international institution of high art education on the Balkans.

The University of arts in Belgrade, is a community of four faculties of art: Music Arts, Fine Arts, Applied Arts and Drama arts, is already fifty years the only specialized university for art education in the Republic of Serbia. With its potentials, recognized lecture practice and educated personnel, represents the most significant institution of high artistic education in the country and it holds an exceptional position in Serbian culture and arts. With its achieved reputation the University of Arts appeals to students and teachers from the country and the entire region of Southeastern Europe. The University of Arts has a good organisation based on good and efficient advertising, with a big visibility in printed and electronic media, on internet and other channels of public informing. A constant rising of connections and communication with other institutions of the whole country and abroad is obvious which is giving to the university, in addition to all the above, the place of the leader of the field. There are lots of already established cooperation with the Ministry of education and sport, Ministry of culture, Ministry of science and the protection of environment, and Ministry of finance. Not to forget the wider field of institutions like City of Belgrade, Secretariat for culture of the city and municipalities, museums, theaters, concert organizations, galleries etc.

The University has established the possibility of publishing activities, as a high recognizable and multi-useful aspect of the university's work. The University is already a member in some associations and international networks, like ELIA¹⁴, AUF¹⁵, BUN¹⁶, ENSBA and ENSAD, universities from Grenoble, Lyon and Geneva Art academy, Aristotle University from Thessaloniki, Art college from Edinburgh, National Art academy from Sofia, and University "Kiril i Metodije" from Skopje.

¹⁴ European League of Institutes of Art

¹⁵ Agence Universitaire de Francophonie

¹⁶ Balkan University Network

The Faculty of Applied Arts in Belgrade

The Faculty of applied arts is an artistic and educational institution within the University of Arts in Belgrade. Founder of the Faculty is the Republic of Serbia. The faculty educates individuals for artistic-researching work in all fields of applied arts and design, as well as for pedagogic work.

In 2008, the Faculty of Applied Arts in Belgrade is having an anniversary as it exists for 60 years. The first version of this institution was in 1895, when the Serbian Fine Arts school of Kirilo Kutlik started working, and in 1905, when the Serbian Artistic Craft School was opened in Belgrade. This institution was replaced between two world wars by the School of applied arts, raised to a level of Academy only three years after the end of Second World War (1948), and 25 years afterwards¹⁷, it became a Faculty. Since its foundation, the Academy maintained basic principles which were applied in similar schools in the world, by taking in consideration specific situations and needs¹⁸. Within the next 25 years of its rich work the Academy had developed into an eminent Yugoslavian high education institution. A new phase in development of this school begins in 1973, when the Academy was reorganized and changed its name into the Faculty of applied arts¹⁹. Then a more complex and richer program of education was adopted. This program was organized in sections and studios with contemporary approach in the fields being applied in the program of the Faculty.

The Photography Department in the Faculty of Applied Arts in Belgrade

Actually, this department is called „Studio of photography“, and the students that are graduating this Faculty, are having the profile of an expert in photography. Photography in this Faculty is conceived and taught as a way of expression and creative way to approach problems. The program is based on some courses on fine arts and on technological principles, and on this basis; photography is a very welcome way to conceive the world.

¹⁷ In 1973

¹⁸ www.arts.bg.ac.yu

¹⁹ www.arts.bg.ac.yu

„The aim of the lectures is that the student follows the creation of a picture that is to create a photograph, by having the creativity of a fine arts creator. End results of this could be part of a graphic design of a book, magazine, poster or propaganda graphics²⁰. “

The professors, in the department, are photographers of great importance in the field, with great experience that are trying to transmit it to their students. To be more exact, the professors' group is consisted by prof. Branimir Karanović, who is professor, prof. Mitar Trninić, who is an assistant professor, and Vladimir Tatarević, who is the docent.

The total number of study years is five, during which a student has to attend all the theoretical classes, practical workshops, attendance in every day working in the studios, lectures, classes on anatomy, nude etc.

During the first two years of studying, all of the students of all applied fields, are taking together the same lessons on basic fine arts disciplines, and then, the third year, they have to choose and to apply for the special section of studying.

Every year, there is an exhibition taking place in some of the University buildings, with all the students' works. All students have to participate and all of them have to present the projects made during the whole year. These exhibitions are taking place in the first half of June every year, and the participants are the students in the 4 first years of studying. There is a bigger organisation, which is taking place in some gallery of the city of Belgrade, for the diploma works of the students that are graduating in the 5th year. This exhibition has an aim, the presentation of the new artists' works, the support of the new artists that are going to enter the photography market, and the promotion of the most successful works in the framework of the Faculty. Not to forget some more exhibitions and cultural events in the country of Serbia and abroad, during the school year, organized by the Faculty.

The inscription to the Photography Department in the Faculty of Applied Arts in Belgrade in the 1st year of studies can be done by applying after finishing the four year secondary education. For candidates who did not complete this education, and are interested in applying for the University of Applied Arts, there is the possibility of passing some additional exams. In addition to this, foreign citizens also have the right to apply under the same conditions, but they have to provide the university some additional

²⁰ www.arts.bg.ac.yu

documentation. All candidates that have applied for inscription into the first year of basic studies have to pass a special exam in order to be ranked in a list for the studies on the faculty. This ranking is a result out of exams on drawing, painting and general knowledge of the field asked for, in a combination with the marks from the secondary education, and the rest of the documentation provided. In this list, the people in the first positions are entering the Faculty, and are financed by the budget of the Republic of Serbia, and the next ones are entering the faculty, but they have to fund their own studies. There is a regulation that a student can switch from one to another section²¹ of same or similar faculty in the field of arts, architecture and design, if the student fulfills a condition for inscription into the following year of studies. This can not be implemented for students during the first and last year of studies, as well as when being absolvent. The exam periods are June, September, and January, with two more additional examination periods. The student has the right to attend the exams if regularly attended all types of lectures, and if completed all planned practical works. Usually the graduates of the Department of Photography of the Faculty of Applied Arts are usually working in the field, like in magazines, in advertisement agencies, like fashion photographers, etc.

The organizational structure

The University of Arts in Belgrade is consisted of the Faculty of Fine Arts, the Faculty of Music, the Faculty of Drama Arts, and the Faculty of Applied Arts. One of the sectors of University of Applied Arts is the applied graphics (Graphics and a book; Graphic design; Photograph).

Today the Faculty of Applied Arts is a complex high educational institution. It is consisted by 10 sections, and is updated and well equipped. Lots of workshops, seminars and studios are taking place. In the whole university at the moment, there are 654 undergraduate and 46 post graduate students. The professors are more than 106, and 33 employees are working in administrative and assisting services²².

²¹ In a meaning that students from other applied art fields can enroll to the photography one and vice versa.

²² www.arts.bg.ac.yu

The faculty of applied arts is running a library. This library has the aim to assist the education and research of the individuals, connected to applied arts. The titles of the library, are reaching all the fields concerned applied arts. Every year, the Faculty awards the best students in all fields. The funds for these awards are coming from different foundations such as: “Branko Sotra”, “Aleksandar Tomasevic”, “Iva Vrnjanin”, “Beta and Rista Vukanovic”, “Mihailo S. Petrov”, “Ivan Tabakovic”, “Milos Ciric”.

SWOT Analysis for Department of Photography of Faculty of Applied Arts

From all the above, we can assume that:

<p>Strength</p> <ul style="list-style-type: none"> • Public University • Famous graduates • Lots of years in the field • Experienced engaged professors and peers 	<p>Weakness</p> <ul style="list-style-type: none"> • Problems in funding (as it is connected to turbulent times) • Mixed teams in decision making • Bureaucracy connected to state bureaucracy • Old fashioned teaching methods • Difficulty in making changes
<p>Opportunities</p> <ul style="list-style-type: none"> • Opportunity to be a leader in applied photography • Small professor’s team • Small student’s team • Having the opportunity to keep upgraded • Having its own facilities 	<p>Threats</p> <ul style="list-style-type: none"> • Threat of being on the top but without making something new • Unstable political situation • Not updated to the contemporary society • The unstable political situation • Not enough positive competition among students so as to have the motivation to work more • Costs of updated laboratories

Faculty of Drama Arts²³

Faculty of drama arts is a leading high education institution in the fields of theatre, film, radio and television and is a part of the University of Arts in Belgrade. The continuity of existence and the 58 creative years of tradition, the quality education programs, the eminent professors and the high level of conditions for learning, are making Faculty of Drama Arts to be one of the most important institutions of the region. It is mostly financed by the government of the Republic of Serbia. Some of the aims of the faculty are to educate individuals and to preserve the creative and intellectual abilities of its students, to maintain the artistic and theoretical development, to cultivate the communication and the cultural disciplines.

One can enroll in the faculty, towards two different specializations, theatre and radio, film and TV. The faculty among others is interested in scientific research, science, culture and publishing activities. Along with the basic and master studies, FDU²⁴ organizes specialist and doctor studies in the field of science of drama arts, culture and media.

The faculty has obtained numerous awards, and international reputation, through its own works, or through its graduates all around the world. The faculty is a member of some international cultural networks, like ELIA²⁵, ENCATC²⁶, SILEKT, and MASLINA. The Faculty is situated in Novi Beograd (New Belgrade), in a building of special design, in an area of total 10.000 square meters. The building is providing excellent conditions for work, research and practical activities, like special rooms for acting, directing, sword training, games and acrobatics, make up artists, photographic studio, film studio, laboratories for editing, animation, screening halls, film archives, classrooms, amphitheatres and cafeteria and restaurant for students and lecturers.

²³ www.fdu.bg.ac.yu

²⁴ FDU: Fakultet dramskih Umetnosti

²⁵ European League of Institutes of Art

²⁶ European Network of Cultural Administration Training Centers

Department of camera

Faculty of drama arts is providing to the students, the opportunity of ten different departments. Actually it doesn't have a department of photography, but in the camera department, the whole lectures and material is based on photography. Students that are enrolling the camera department of F.D.U, have to go deeply into photography, as the lessons they have to maintain are as follows: Film picture, TV picture, photography picture, Fine arts, Foreign language, Technology of photo film and generated picture, Technology of TV, Film direction, Documentary film, Sound recording, Film editing, Film production, TV production, Animation, Applied music, History of arts, History of film, Theory of film, and Theory of culture²⁷. This means that these people eventhough they are not studying photography, as their department is different, they have the opportunity to learn lots of things and to really study the image and the picture in all its different aspects.

Conclusions and Suggestions

The process of learning is an active process, which can be carried out in a formal or informal way, through lots of different means, and can provide lots of results to the society problems. Human learning is a part of the personal development, and through this, the society's one also. The institution of lifelong learning is the most important tool, when education and culture mentioned. Individuals engaged in these fields, and decision makers, have to be informed and updated for the contemporary needs.

Nowadays, there are lots of opportunities for development. So, there are lots of opportunities that could be used so as the field to be more upgraded. For example, the vocational training, is very important for the mentioned institutions, as in this way, there are lots of interesting consequences for the society and the institution itself, and its connection with the rest of the world. Like regional development, networking of actors, and developed coalitions. In this way all of the organisations are going to gain some skills, and these skills are transformed into knowledge²⁸. So, in this way, we can provide to the society and its institutions some organizational development.

²⁷ www.fdu.bg.ac.yu

²⁸ Ennals, Work Life 2000. Springer 1999,2000,2001

Not to forget, the institutions have to be open towards the society and its demands defined by specific cultural projects and actions. The potential results could contribute to general processes of society reforms, and above all, to the process of development.

We cannot name the needs of the society of Belgrade, but through the results of people traveling abroad to study photography, or the lack of exhibitions, galleries, etc., we can see the not so active field. Not because of lack of need, but because of lack of space.

Maybe, it could be effective to have different kind of specialization, in different levels of photography, and all domains. This means that it could be effective, to have photographic specialization in all educational levels.

There is a need of further development of connections and cooperation between high educational units within the University and their mutual cooperation is necessary with the purpose of more efficient functioning and presentation towards potential users and external environment.

This need is consisted of strengthening of the mutual communication between the faculties in the field, and introducing mutual information systems, connecting faculties' services, and other institutions in the field such as galleries, photographic agencies, schools, printed media etc.

Intense advertising and presence in printed and electronic media, on internet and other channels of public informing, can give the opportunity to the potential audiences to get the motivation needed so as to attend photographic events.

Megatrend University²⁹

The Megatrend University of Applied Sciences is a private University in Serbia. It was founded in 1989. Megatrend itself has been a valid member of global university networks, like NEWS³⁰, where the members are from all around the world and EAMSA³¹.

Faculty of Arts and Design in Belgrade is one of the schools of Megatrend University of Applied Sciences, the biggest private university in this part of Europe, and it is situated at

²⁹ <http://www.fudmegatrend.net/aboutus.htm>
And <http://www.megatrend-edu.net/>

³⁰ North-East-West-South

³¹ Euro Asia Management Studies

the heart of Belgrade with excellent facilities. Faculty of Arts and Design in Belgrade is an institution dedicated to the education of future designers.

Lecturers at the recently founded Faculty are among the most eminent artists in their fields of work in Serbia. They are supported by the most important world artists in the field of design, interior architecture, fashion, video, photography, fine arts , etc., so that students become highly qualified for professional work in Serbia and abroad.

In Megatrend University, there is a department of film, which is training experts in the film production industry and other film forms. Students are trained for the positions of directors, cameramen and editors through practical work and creative process study in the film art.

The first generation of students enrolled at the Faculty of Arts and Design in the academic year 2005/06.

History of News and Photography agencies in the region

The first Serbian national news agency (of the Kingdom of Serbs, Croats and Slovenes) was founded in September 1919 under the name “Agencija Avala³²”. The big pluralism in a level of press in the Kingdom of Serbia at the end of the 19th Century, and during the beginning of the 20th Century, created the need for a news agency at a national level. This could be interpreted in a national or regional level, or even world level. Until then, only foreign big news agencies were covering the market. The authorities of the Kingdom realized that without a national agency, they would not be able to provide true and timely information, as these big news agencies were covering only what they were finding interesting, and they were presenting it to the world. This is not the first time that efforts were made in Serbia to set up a national news agency.

The first signs of existence of some kind of news agency can be seen in the days of Prince Mihajlo (1860-1868). At first, an unofficial clerk, and later on a whole department (Press Bureau), operating in scope of then Ministry of Foreign Affairs, was in charge of writing articles, and writing and translating brochures for local and foreign newspapers.

³² Named after the mountain near Belgrade

The Belgrade paper "Narodni dnevnik"³³ revealed in September 1889 the intention that a news agency would be set up and seated in Belgrade. At the time, there were twenty news agencies in the world. In the same time, lots of big countries like Russia, which did not have their own national agencies. Leading news agencies³⁴, was controlling the market in such small countries, and were making it difficult to set up national news agencies in small countries. The leadership of the Press Bureau, which due to the nature of its goals was fully aware of the need for a national agency, presented in 1910, at the 9th Congress of Slovene Journalists in Sofia, its intention to set up a news agency seated in Belgrade. The Belgrade magazine "Fotografski pregled"³⁵ reported in 1911 that a Photo Reporting Agency had begun operating in Belgrade, the fate³⁰ of which remained unclear.

The government of the Kingdom agreed that the telegraphic agency Avala will be set up in Belgrade in September 1919. Ever since its first days, Avala was, in one form or another, under the control of the state, which forced the German Wolf Bureau to loose its monopole. Until 1929, Avala was under the auspices of the Foreign Ministry Press Department, when the news agency Avala was organized as a joint-stock company with 90 percent of shares belonging to the state. It was a typical national news agency, financed by the state and which had an envious influence in the European environment. In the early 30s, it had 120 employees, a wide network of correspondents, contemporary technical equipment and a very good cooperation with other news agencies. It had as many as 500 subscribers, and its services, bulletins and other activities enjoyed undisputable reputation.

The Occupation authorities formally closed Avala, together with its technical equipment, part of the staff and its premises in June 1941, when it was overtaken by the German DNB news agency. Part of its employees assisted the Resistance Movement against the Occupation forces. Part of the technical equipment, was hidden in a safe place during the battles of Belgrade, and it made it possible for Tanjug to issue a foreign news Bulletin as early as on October 25, 1944.

³³ National daily paper

³⁴ Serbia was under the monopole of the German Wolf Bureau.

³⁵ Photographic viewpoint

The Telegraphic Agency of New Yugoslavia³⁶ – Tanjug³⁷

It was founded in Jajce on November 5, 1943. Its main task was to provide the public of the occupied Yugoslavia and its World War II allies with true information about struggle against nazis-occupation in Yugoslavia. Since the foundation of Tanjug, numerous political changes have taken place in the country and abroad. From its very beginning Tanjug was a specific school for training and affirmation of generations of reporters and editors, photojournalists, translators, engineers and technicians. Lots of them had continued their careers as successful diplomats, publicists or politicians. The Agency went through different stages of development during the past decades. During its "golden times," Tanjug had a network of as many as 48 correspondents worldwide and it was ranked among the world's 10 leading news agencies, having also a leading role in the Pool of news agencies of the Non-Aligned countries, which was of great importance under the international circumstances at the time. For example, Tanjug was the first to report on the liberation of Saigon (Ho Chi Minh City) in 1975, the beginning of the invasion of Cuba in 1961, invasion of Czechoslovakia by the Warsaw Pact troops in 1968. Tanjug was also the first to report that Bobby Fischer won the World Chess Championship in 1972 and about the fall of Ceausescu in Romania in 1989.

Tanjug's journalists were credible witnesses of all events and their reports were reliable sources of information. However, there were also periods of crisis, especially during the 1990s. Journalists often faced many difficulties, from expulsion to arrests and even loss of life in the line duty. Most of them remained dedicated to the guidelines of Tanjug reporting - objective information, accuracy and promptness. In the late 1980s, Tanjug had 1,200 employees, but turbulent events also affected Tanjug, its editorial and business policies, and its network of correspondence. In October 2000, the democratic changes also had effect on the Agency, which had returned to its original recognizable work style. Tanjug – the National News Agency of the Republic of Serbia³⁸ continues the tradition of the Telegraphic Agency of New Yugoslavia. As national news agency also, it continues the tradition of the "Avala" Agency. Tanjug took on nearly all employees of the former Avala, who survived World War II, who transmitted their valuable experience of specific

³⁶ <http://www.tanjug.co.yu>

³⁷ Serbian Cyrillic: Танјуг

³⁸ Still based in Serbia

agency journalism on to their colleagues. Tanjug is member of EANA³⁹, AMAN⁴⁰, ABNA⁴¹, and BSANNA⁴².

Several hundreds of users today receive Tanjug services - leading world agencies, a number of domestic and foreign media, foreign correspondents from Belgrade, companies, embassies, government institutions and lots of NGOs.

The products provided by Tanjug are lots and diverse. There are lots of different offers, like general news service, selection of general news service, daily news from Tanjug, photo service, sports service and a service that is concerned by arts, culture and science. Not to forget the selection from the world media, and the selection from the regional ones, bulletin.

Photo service

The photo service is provided by Tanjug and includes photographs taken by Tanjug reporters from all major events in the country and abroad, as well as photographs obtained through inter-agency exchange. The Photo Service has 3.5 million negatives in its archives taken at the most important events in the former Yugoslavia, Serbia and Montenegro and abroad, starting from World War II. Only registered users can download photographs.

History of “Политика” (Politika)³⁹ newspaper, until today

The newspaper “Политика” is the oldest in the region. It is considered to be the Serbian newspaper of record and is the oldest daily newspaper in the whole region of the Balkans. It was established by Vladislav Ribnikar⁴³ in the 25th of February 1904, and except for some brakes during the two world wars, it was produced in a very stable way. The idea to create an independent newspaper, without links to any of the political parties, was a novelty for Serbia. No one thought that an independent newspaper could survive without help from a political party (there were already eleven daily party oriented newspapers at the time). Luckily for Vladislav his wife was ready to invest her personal

³⁹ European Association of News Agencies

⁴⁰ Association of Mediterranean News Agencies

⁴¹ Association of the Balkan News Agencies

⁴² Association of Black Sea News Agencies

⁴³ He run the newspaper from the day it was founded in 1904, until his death in combat in 1914.

fortune into the endeavor. “Политика” was founded in 1904 and in only a few years managed to become the most important daily newspaper in Serbia. Vladislav stayed at the helm of “Политика” until his death in 1914. As a reserve officer he participated in the Balkan wars in 1912-1913. With the start of the First World War he was once again called back to active duty. He was killed in action on the 1st of September 1914 while leading the seventh charge of the day against the Austro-Hungarian army, one day after his youngest brother Darko F. Ribnikar, reserve captain and editor-in-chief of “Политика”, was killed by an enemy shell.

“Политика” is currently published by “Политика” Newspapers and Magazines (PNM), a joint project between “Политика” A.D., a private company, and Westdeutsche Allgemeine Zeitung (WAZ), with each party holding 50% of the capital⁴⁴. “Политика” Newspapers and Magazines also publishes a daily sport magazine called “Sportski žurnal”, a very popular magazine about computers and new technologies “Svet kompjutera⁴⁵” and other numerous periodical publications. From its inception, “Политика” opened its pages to the most prominent individuals within Serbian, and later Yugoslavian society. Some of its more notable contributors included: Branislav Nušić, Ivo Andrić, Vasa Popović, Zuko Džumhur, Ljubomir Vukadinović, Miroslav Radojčić, Moše Pijade, etc.

"RTV “Политика” was founded in 1990 and in its majority owned by “Политика” A.D., mentioned above. It had its own broadcasting frequencies and transmitters that covered most of the territory of Serbia and more than 90% of the population of Serbia. The station didn't receive a new license and had to stop broadcasting in 2007. From April 2, 2007, “Политика” AD Company is trading on Belgrade Stock Exchange.

Identity

So, “Политика” became a brand, after its stability and its stable performance in the society of Serbia and later on of Yugoslavia and again in Serbia, but also in some more areas in the region. The newspaper was always effective and honest towards its goals and towards the whole audience.

⁴⁴ The negotiations ended in a field that the WAZ is going to be responsible for only the technical part, and not for the editorial politics for which the Serbian part is the responsible one.

⁴⁵ ComputerWorld

One of Политика's stable identities for which, it is famous as it still exists, is the use of Cyrillic alphabet, during all its editions. This had as a result the maintenance in the market, through the providing to the whole society some stable and traditional product. Even the website is written in Cyrillic, and the use of latin alphabet, is limited in a very small amount of items. Not to mention the English language, nothing can be found in English for the corporation, the newspaper, or anything, except for one inset once a week, with some articles of Times. All the above, are giving a very stable and important image of a newspaper. In the same time, the newspaper can be considered as "conservative", with stable and solid political positions and strict ideas.

Design and layout of the newspaper

Since the newspaper was established in 1904, it began its layout without any pictures, as it was the period of time that typography was not able yet to reproduce pictures. Lots of the illustrations, in this period, were made through the technique of crafting, and had some kind of note, "Made out of a photograph⁴⁶". The newspaper "Политика" went through lots of changes and lots of different periods, so as to find itself in this nowadays situation. More or less photographs, crafting, sketches, illustrations, and lots of different alterations, affected every single different period the total layout and design of the newspaper.

In February 25th of 2005, actually the birthday of the newspaper, lots of things have been changing. Actually, in this birthday occasion, the redesign took place. So, lots of changes have been done in a design or layout level. Lots of changes happened in the inner environment of the newspaper. Lots of people who are younger and lots of people who are experts in their fields were engaged so as to help in the redesign of the newspaper. Peers in all levels of design and photography were engaged in one or another way. So, lots of experienced people found themselves to work in the real new "Политика" newspaper. Some of the examples are Goranka Matić, and Borut Vild as the art director.

So, the period of the radical redesign has just begun. The redesign was reconsidering everything in the layout. A change of the number of columns occurred, a new Cyrillic

⁴⁶ Walter Benjamin, "Das Kunstwerk im zeitalter seiner technischenreproduzierbarkeit"

special font for Politika newspaper was made by Mr. Jovica Veljović. And creative advisor for the whole project of the Politika visual identity is Mr. Mirko Ilić, Serbian famous designer who is living abroad for the last years. Eventhough the new era of “Политика” newspaper has begun, the alterations are not so easy. Actually the implementation is the one that is not so easy. The high management team is business oriented, and the goals are on the market level. This is affecting all the teams to rearrange their way of working. This means that all the teams that are working for the main goal of each issue of “Политика” have to rethink their work under these circumstances, as all teams are mixed with people engaged after the decision of redesign, and people working in “Политика” since lots of years⁴⁷.

This has as a result two, quite interesting things, when appeared together. In the one hand, the design has to be very loyal to the previous one⁴⁸. Every alteration in all levels, mostly in a content and design level, is very difficult to be made. And as the decision has to be taken in democratic way, is not so easy and quick. Different daring and promising layouts, but not checked in the market, cannot be implemented. On the other hand we have some small but effective endeavors of making the layout visually attractive that are not accepted in the beginning, but after lots of meetings and arguing, it is finally implemented. This is showing that if there is a need of bigger changes, it is time consuming, even the part of taking the decision firstly, and secondly, the implementation itself.

People that are engaged in the decision level of “Политика” are still thinking in words and not in pictures. They consider that the newspaper should be full of words, when pictures are not so important. And in the next editions, the use of photographs could be even less. The white margins are waste of space where we could have more articles.

On the other hand, on a design level, and according to the art director, the newspaper has to give some more space to photography. Under this idea, he initiated and now it is some kind of institution that the Sunday folded layout has at least one full picture and one headline. This is the result of lots of working and discussing. In this way, the newspaper is visually more attractive.

⁴⁷ And their main characteristic is that they have sentimental associations with the newspaper, and usually they disagree with the need of the new layout.

⁴⁸ This has the result of a stability of the brand that is loyal to its audience.

Speaking about the newspaper's design, there is no space for planning. Planning in a design level is very important, as it can help the general image of the newspaper's layout, mostly, through evaluation. So, in combination with the lack of the clear vision, it is not so easy to work without a special planning. Even when there is some kind of planning, usually, there is not enough time for implementation. Anyway, not to forget some small evaluation meetings that are taking place every week for the design and the general layout, and the everyday meeting for the first page layout which is very important. Until now, "Политика" newspaper was not a kiosk based newspaper, and maybe with the idea of making it visually attractive, it may broad its audience through the kiosks.

The situation of "Политика"'s audience at the moment⁴⁸

At the moment, the audience of "Политика" is mostly men and women, in a level of about 50% each. Most of them are in the age group of 40 to 65, and have high university degree. They are coming from Belgrade, from above average income families. Most of them are civil servants, experts, and pensioners. According to the numbers, "Политика" newspaper is considered to be the leader in those target groups. If we consider the audience's occupation, "Политика" readers are mostly coming from the fields of experts, managers, and directors. The numbers are showing that "Политика" is again the leader in a number even of 300% compared to other daily newspapers. Last but not least, we have to mention that the audience of "Политика" newspaper is answering positively in the questions of interest in other cultures and quality time, 10 times more than the other newspapers' audiences.

Marketing

The February 25th of 2005, actually the birthday of the newspaper, was the first day of the new era. The redesign was made on the occasion of the birthday. There were lots of things that changed on this occasion. There is some marketing planning, and marketing department is focusing on the every year's goals. Last year's campaign, through mostly TV commercial, had as a title "everything changes".

For this year, the marketing department of "Политика" newspaper has as main goal, to reach some special audience target group with special characteristics, and to keep it. This

group is aged from 30 to 50; they are people of higher education level, they have higher income and analytical thinking, included businessmen and decision makers. This is going to happen through different strategies, mostly through the campaign with the title “to understand the world around you”. TV campaign, some printed material, exclusive and interesting subjects into the main corps of the newspaper, and there is some idea of special insets⁴⁹. This year, the investments for the marketing department will be more than last year’s one. This year it is 10% on the sales income, and the aims in general are more and more focused to improve the image of “Политика”, in the market. To reach the target group of age of 30-50, whose profile is higher education level, they have higher income and analytical thinking.

Last but not least, “Политика” is sponsoring lots of cultural manifestations mostly happening in Belgrade.

HR Management

At the moment, lots of people are working in the corporation. In the whole corporation there are 500 people engaged, but in the strict newspaper’s goals there are only 200. This team is composed in a way with about equal percentage to men and women. In “Политика” newspaper there is a percentage of 51% of male employees, and a percentage of 49% of female employees. 61% of the employees are higher education graduates, and the rest of 39% are holders of a secondary education certification. The age range of the employees in “Политика” newspaper is various. A percentage of 44% is over 50 years old, 33,5% is in the decade of 40-50, 17,5% in 30-40, and only a 4% is under 30.

SWOT Analysis for “Политика” Newspaper

All the above are leading us to the analysis as follows

<p>Strength</p> <ul style="list-style-type: none"> • Stable Brand since 1904 • Loyal audience • Lots of employees that are sharing the goal of making “Политика” better, but not through redesign. • Opportunity of “Политика” newspaper to be a leader 	<p>Weakness</p> <ul style="list-style-type: none"> • Old fashioned layout and content • Dissimilarities in teams • Not a so big experience in team working • People considering the word more precious than a photograph • Considered as conservative newspaper
<p>Opportunities</p> <ul style="list-style-type: none"> • The entrance of the German capital • Radical redesign • The political situation that is giving the opportunity to write about different aspects of reality 	<p>Threats</p> <ul style="list-style-type: none"> • Basic term of the collaboration: Big number of sales • The unstable political situation and the nature of a newspaper • No HR Policy and strategies

One could think that the stability that the brand has since it is working since 1904, can give some guarantee for the market. And this is the truth, but in the same time, the same situation, the identity that is alive all these years is very old fashioned. The idea of redesign based in the previous style is the most effective idea.

The audience is loyal to “Политика” as it was until now and maybe a redesign could have as a result to loose some of the readers.

The difficulties in the inner organisation are very important. There has to be some training in team working, some specialization and some of the employees have to be updated with some seminars. The basic goal from the top management has to be that all the employees are sharing the goal of the redesign, and this has no bad result to their working place. On contrary, even all the employees are going to participate in some vocational training, seminars and contemporary organisations so as to be updated and competitive.

The Artget gallery (Kulturni Centar Beograd, Belgrade Cultural Centre)

KCB was founded in 1957 by the city assembly. Soon after their opening the city assembly founded the October Salon which was also under KCB responsibility. October Salon became in short time the biggest and the most important exhibition in ex-Yugoslavia. In the decade of 1970s KCB started to organize the Festival of Best Films of the year, nowadays known as FEST. That in short time became the most prominent film festival in this part of Europe. The mid of '70 until the mid of '80 is considered by the employees of the centre the most successful period. Especially since it is in the same period that ex-Yugoslavia had the policy of promoting its culture on the international level. In this period KCB together with Youth Cultural Centre in Belgrade started to organize a festival which was called "Summer in Belgrade" and which later was called BELEF. In the '90s, the centre was passing through a regression period fighting for a decent existence. Since 2000 the KCB is in a better shape, most of its programs have improved and are now of a better quality. The last important event in the history of KCB was the becoming of October Salon in 2003 an international exhibition.

After the year 2000 the situation has substantially improved and they have come back to previous projects and have started new ones but still they haven't found until now which is their place in the new context of situation.

The cultural center hasn't come up yet with a vision of what KCB should be from now on. The KCB is running a gallery called Artget, which is specialized in the field of photography, and as far as everybody can testify it is the one and only in the society of Belgrade.

Eventhough the people engaged for the administration work are older and not updated, they are having a level of good interaction and collaboration with the authors and curators. These last months, the cultural center has established this idea of different curator every year, and this is giving some new spirit and breath to the one and only gallery specialized in photography. For the moment they are organizing no more than 10 solo exhibitions per year, and usually they are 60% of Serbian authors and 40% of foreign photographers who have achieved recognition for their works. In the same programming, there are also 3 group exhibitions per year. The last years, the gallery Artget, has started to publish some theoretical books on photography.

Suggestions

Except for the inner organizational part, like updating the already engaged people working in the center for the gallery, and empower them in a way to participate in more seminars, and keep themselves updated in their work, there are lots of things that can be done. There has to be firstly some balance between the Serbian and the foreign artists, and between the group and the solo exhibitions. There can happen lots of exhibitions of contemporary photographers, of Serbia, and the wider region. The authors can be present to the whole exhibitions, so as to network in their field, and to be able to answer the audience's questions, so as to link the public with the authors and with contemporary photography in general. The audience has to be aware of what is happening in the field of contemporary photography, and it has to be trained in a way. The program has to be reconsidered by the peers of the field. Last has to be done, is some new strategy in audience development level. It has to be done, as the Belgrade audience is not so used in visiting photography exhibitions, and there has to be done some kind of training in the beginning. The very best strengthens of this gallery, and actually of the whole field of contemporary art photography, is that it is located in the very center of the city. It is located in the most visited place of the city of Belgrade.

Chapter III

Cultural Policy in Serbia⁴⁹

Considering fundings

In September 2001, Serbia introduced a new budgetary system based on internationally accepted financial statistic codes. This new system gives the Ministry of Culture, as well as all public cultural institutions, a new "philosophy" on public financing. At the same time, the new system gives Serbia an opportunity to establish a comparative system, which would be of great help to the Ministry to analyze and formulate new methods and instruments of cultural policy concerning public financing.

The Ministry of Culture of Serbia finances the work of 22 public cultural institutions of national importance (plus 14 cultural institutions on the territory of Kosovo and Metohija) and through project funding, several hundred more cultural institutions and NGOs. The City of Belgrade finances 34 institutions that have city importance and 9 events and, through project funding, the number increases to a few hundred institutions, NGOs and individual projects.

Table: Structure of projects financed by public competitions in the field of arts and culture⁵⁰, 2005-2007

Field	2005		2006		2007	
	Amount in euro	Number of projects	Amount in euro	Number of projects	Amount in euro	Number of projects
Film festivals, awards etc.	163 678	18	201 906	28	210 000	19
Performing arts	296 358	79	179 883	54	355 250	43
Music	165 294	43	107 436	43	250 250	40
Visual arts & multimedia	177 482	134	324 023	107	400 313	96

⁴⁹<http://www.culturalpolicies.net/web/index.php>

⁵⁰ Source: Ministry of Culture of the Republic of Serbia, 2006-2007

Literary events & awards	54 882	36	137 174	56	80 437	51
Journals and magazines in the field of arts and culture	177 067	39	174 419	37	226 687	34
Folklore, traditional arts	104 529	74	102 790	75	84 250	52
Culture in Kosovo & Metohija	67 529	29	12 093	5	111 150	46
Other	21 765	11	67 000	27	33 125	7
TOTAL	1 228 584	463	1 306 512	432	1 751 457	388

Focusing on competitions, in terms of granting funds, there are five priority fields: media, performing arts, film festivals and visual arts. In 2006, these activities receive two thirds of all direct support granted by the open competition system (22-26% for media, 18-20% for performing arts; 16-18% for visual arts and 8-10% for journals in the field of arts and culture). In 2007, financial priority was given to visual arts and multimedia (which receives 23% of direct support granted by the open competition system) and performing arts (which receives 20%). Since the open competition was introduced, no project in the field of cultural research has been supported.

Arts education

A debate on programmes and models of arts education recently began within the Ministry of Education and Sports and was initiated by the University of Arts, Belgrade. Until now, arts education had a meaning of primary and secondary schools and only for a few disciplines, namely, literature, music, and fine arts. Drama, film or media literacy courses have been disappeared from a great number of schools. A new Law on Education has introduced changes to reverse this trend, which will impact on students entering primary and secondary school in autumn 2003.

In the past years, only music education was systematically developed along specific educational lines, starting with Elementary Music Schools (in each municipality), Secondary Music Schools (in big cities) and Schools of Higher Musical Education (University of Art in Belgrade, Novi Sad, Kragujevac and Nis). There are also several secondary schools for design and crafts.

Four public universities in Serbia and a few private schools offer programmes in the fields of theatre, film, fine arts, radio and TV. Together, they provide the educational background for a wide range of artists, art teachers, cultural managers and other professionals in the cultural field. The education of cultural managers and animators already began in Serbia in 1960, introducing thinking about productivity, efficiency and market orientation in the fields of art and culture.

Higher artistic education is fulfilling the needs of different professional qualifications except in the fields of ballet, dance and choreography, as well as puppet theatre. Various initiatives are being planned to launch adequate courses for ballet students and choreographers. Graduates from art schools (except fine art graduates) can easily find a job, and there are many professions where the demand is greater than "the supply" (music teachers, various orchestra players, sound engineers, cultural managers, etc.).

Art education, outside of the school curriculum, is left up to municipal cultural institutions (houses of culture) or individual artists. They are actively proposing courses, workshops, and events etc., mostly paid by the children themselves. Public (state) art institutions do not have an arts education policy or department. In autumn 2002, ICOM organized a working group of museum educators to start working on project proposals to raise money for such programmes. However, within the system of cultural institutions, there is a network of children and youth cultural centers, inherited from the socialist period. Today they are making an effort to adapt their work, considering new forms and practices.

Following the approval of a new University Law in Serbia in 2006, all the Faculties of Arts are now in the process of reforming their curricula and methods of teaching according to the Bologna Process. The first doctoral studies in the arts have been introduced, in many art domains, as well as the doctoral studies in art theory and art and cultural management at the University of Arts in Belgrade.

Amateur art groups

The number of amateur art groups has been in decline. According to statistics from 2000, there are 300 000 amateur artists participating in groups such as theatres, choirs, music, folklore, etc. The whole amateur arts sector is in "transition", due to the fact that some of the amateur groups qualify as professionals, for example, choirs and folklore groups. Some are real groups of art practitioners without artistic ambitions. Many had premises and administrative staff, which made them very similar to cultural institutions and were heavily dependent on public funding. In 1995, the Ministry stopped financing these groups and transferred responsibility for them to the municipalities. However, the Ministry of Culture and Media still recognizes the need to help reorganize the Serbian union of amateur artists.

In the period 2004-2006, the policy of the Ministry of Culture in Serbia underlined the importance of the amateur movement and has raised financial support for amateur festivals and events.

Cultural Policy the last few years in Serbia

The traditional practices are still applicable in the contemporary situation, and are currently adapted in response to the new social, economic and political conditions. The development of cultural policy in Serbia, over the past fifty years is various, and it is important to consider all those years, so as to be able to comprehend the nowadays situation. In the period of time 2001-2004, reforms of the main national cultural institutions and the public sector in general were a big need of the society. In this way, we can see the introduction of new managerial and marketing techniques. The first evaluation of national cultural policy within the Council of Europe programme had been completed and was approved in November 2002.

As the previous time the centralization and the manipulation was high, the necessary priorities for the policy making are different in decentralization, effective work of cultural institutions, harmonization of cultural framework with the European Standards, multiculturalism, collaborations, etc.

Due to the lack of funds and specific policies, professionals in the cultural field participated in the process of life-long learning, in retraining programmes or courses to

improve their professional skills, sporadically, usually under the initiative of foreign donors or NGOs.

While open competitions to fund cultural projects have been in operation since 2000, decided by commissions, the first competition for commission members was only launched in September 2006, changing the policy of nominations to the commissions to a more transparent procedure.

In May 2007, a new government of Serbia was appointed and the Ministry of Culture started to work on new priorities and strategies. Many working groups were created, to establish new laws (General Law on Culture, heritage protection, etc), or to define new concrete programmes and strategies (digitalization, decentralization, cultural research development, etc.) or to introduce certain topics for public debate (politics of memory and remembrance, culture for children, intercultural dialogue...). Public debates were held on drafts of new legislation, with the involvement of the Minister, representatives of the Ministry and experts (mostly cultural professionals), in those first six months of the new government.

Conclusions in Cultural Policies

As, there are still lots of transformations in Serbia in a political level, there is no clear view about the cultural policy in general in the country. As far as photography is concerned, more or less it is about the same with all the other visual arts. It is not clear to nobody, and even on the list of the project funding it is not listed. Actually, it is included in other titles like in visual arts. This is maybe the result of lots of changes in a political level in the country; it can be a result of decision makers, but also in the lack of photography projects. The decisions are made every year, under some concept, and in 2007, it was announced that the financial priority was given to visual arts, multimedia and performing arts projects. So, it is a matter of time, to list the art of photography in this list and support it as a part of this society's works.

Chapter IV

The use of photography

The photographic message

According to Roland Barthes, the photographs in the newspapers are a message themselves. There is the transmitting source, a channel through which the transmission is made, and a field of conception. The transmitting source is the edition of the newspaper, the team of the technicians, people who are photographers, editors, designers, etc. Actually we are speaking about a complex of factors and messages, where photography is in the middle. The channel is the newspaper itself. And the field of conception of course, is the audience, the readers. For the message itself, we have to consider that the photography used, is not only the application, but also the item itself with its own language, and its own structural independence. Without any mood of taking the item out of its use and application, one should consider the analysis of the photographic structure. The message transmitted by the photograph is the scene itself, if we consider the photograph's definition, so, literary; the photograph's message is the reality. The photographic message is a consecutive one.

When photograph is defined as such, like a mechanical reproductive mean, there is no space for a second message. Among all the means of information, photography is the most fulfilled one and the one and only that is giving all the messages needed without the need of more help. One could say that the description of a photograph is impossible as the means of description are tools for another code, which is not suitable and has different tools. Because if we use one message through photograph and we add some more description, then, we are adding some message to the already existing message of the photograph. There is not an actual alteration, but it is more an addition to the already existing message.

So, a photograph in one newspaper has its own message, and it is conceived by the audience by its own means of consumption. Audiences are reading the photograph, are consuming it, are encoding it, in their own means, and they are linking it to their own traditional way of understanding. So, there is the message out of the photograph, and another one out of the language. The one out of the language can be just the description

of the picture, can be made out of the reality, can describe the situation of the photograph, or the objective situation, but in this last situation, it is always according to the editor. Here we have to mention the two kinds of messages, the one without any encoding, the one out of the photography, and the other one out of speech, or language. So, one that would like to focus or stress some importance in a level of some piece of information, can use this second way so as to show the message concerned to his opinion. He can use the form, the rest of the items in the picture, the aesthetics, the effects, the posing of the model in one photo.

The text and the photograph

According to all the above and to Roland Barthes, the message through a text can be used as a parasite near to one picture. This means that the image is not illustrating anymore the speech, the speech itself, is the one that is living like a parasite near to the photograph. In the traditional ways of illustration, the photograph was working like a message of secondary meaning to the text's contents, which was the first and important message. There is an overturning on this, where the picture is coming to prove the text. Not to forget, that in previous times, the photograph was helping the text to be clearer for reading and understanding. Nowadays, the text is giving to the photograph some heavier meaning, it is lending it some culture, some fantasy, some ethics. Before there was some reference from the text to the picture, but nowadays there is an expansion from the photograph to the text.

Since the two messages are completing each other, the one from the text and the second from the photograph, they always need each other, and of course we don't have a real mixture of the two, but combinations.

The photographic message in the mentioned printed media

This year the Eurovision contest took place in Belgrade, after Marija Šerifović's wining in Athens, last year. So, during my study, for the Serbian community of Belgrade and the photography, I realized that all the media were occupied by this subject more or less, eventhough just the previous period, there was an interesting campaign for the political situation.

So, the use of Eurovision pictures in the printed media was something interesting as I was living in Belgrade at that moment, and as it was the most important happening in this society.

So, the very next day of Eurovision contest, “Политика” newspaper in its first page has two big photos of the winner participation. Actually it is important to mention that this year the Russian participation was the winner of the contest. It is interesting to consider that Eurovision contest, since it is based in the audiences voting, is something one could say, based on the community itself, the stereotypes, the political relations and of course on the idea of presenting one community’s contemporary culture.

So, in the folded layout of “Политика” newspaper, we have no other title, but only two pictures, of about the same importance. The one is showing the victory of the Russian participation, the Russian singer on his final, when he is celebrating and thanking for his winning, and in the other, we can see a close up of the award. The last year’s winner is awarding the new one. So, we see a segment when the last year’s winner, the Serbian singer Marija Šerifović, awarding or congratulating the new winner. Here the text that is going together with the picture, like a comment, is “kiss after the winning”. Here we have to reconsider all the previous, when saying that photograph and comment are using different tools, and they can be additional the one to the other, but not descriptive. So, we have to mention that it is not clear enough if it is about a kiss or about a comment that the Russian singer is making in the ear of the Serbian hostess.

There is another level of reading of this image, as in Serbia, political situation is not so stable yet, and everyday life is full of politics. So, the reading could be something on a level of politics like Serbian Russian friendship, or that Russia is always supporting Serbia in those turbulent times, and vice versa.

Actually the whole edition has in every second page some kind of comments for Eurovision... In some pages we can find a picture of the show men who were presenting the show, with their guest, very famous basketball player Vladan Divač, and also one of Goran Bregović, again very famous musician worldwide with his band. In the first one, we can see the famous basketball player who is really like a giant near to these really tall presenters. Also, pictures of some other participations, and of course pictures showing the fan club of the Russian winner, celebrating. Last but not least, we can find some

smaller picture of Jean Paul Gautier, the famous designer who was in Belgrade at the time, who is not so famous for his face, but for his creations. So, the picture is small and the comment is only his name is easy to be seen. In the very next page, one could see the Eurovision organisation things, like volunteers for the whole organisation, Serbian or foreigners, holding the Serbian flag, and people of some foreign participation in the streets of Belgrade. Pictures of Marija Šerifović, the last year's competition, can be seen all around the newspaper.

In the next day's edition, we can see bigger photo of Jean Paul Gautier, Jelena Tomašević, the Serbian participation, the French one, and Goran Bregović. We can recognize the objective of presenting the Serbian worldwide known products. Like basketball, Bregović's music, beautiful women etc.

The gesture in the photographic act

If we observe a man or a woman who is ready to take a picture, we can see that he or she is making these movements that are for hunting. The difference is that the photographer is not chasing its own victim in the fields and forests, but in the jungle of the civilized world. This jungle is consisted by all the cultural details of this society. The photographer's aim is to set him free of the entire cultural environment he is educated in, and to take some pictures in a way by rearranging his own environment.

The photographer in this way is free to rearrange and to combine different things. He can combine different categories in space and time, so as to have the result he or she needs. So, when we look at a picture, we are actually looking on this game of different combinations first and secondly on the photographer's cultural background.

So, photographs like all the images are notions that have been coded through the photographer and the camera. So, if somebody could speak about some picture, he or she should mention these two things first.

Usually in our society, pictures are circulated and are accepted like cheap items that everybody could make, and whoever would like, is free to do whatever in the field. In reality, the pictures are the ones that are manipulating us, in a way to program us, and to have some feedback to the society. In this way, we are transferred from the community

of the story and the word, to the one which has two dimensions and has the magic of the image.

Amateurs in photography

Amateurs are finding their way in photography since the real beginning. Actually, one could say that photography survived out of the difficulties due to the amateurs, if we consider the huge conflict among the artists of the 18th century and the photographers. For Baudelaire, photography was the “real enemy” of painting, and Edward Weston wrote that “photography is going to abolish parts of the painting, and painters are going to respect it for this”. Actually, due to some support by some special artists, it went on and is existing until today.

The photography could be elaborated in a real amateur way, only after 1888, when Eastman Kodak made the first compact camera, which was costing 25 dollars; it had a film of 100 frames. By the end of the film, the whole camera should be sent to the laboratory, where the procedure was taking place, the pictures were developed, a new film was fitted in the camera, and everything was shipped back to the sender. The firm Kodak was the first one who conceived the idea of mass consuming.

The next invention was launched in the market in 1948 by Polaroid in America. This model had the weight of 2 kilos and was developing the picture in a sepia color at once, in front of the eyes of the author. This was very important for the contemporary period as the fastness and the consuming were phenomena that were advertised as must.

In the community of mass consumption, of prosperity, and the evolution of transportation, lots of tourists are traveling around the world. In 1975, 200 million tourists went across the world. Lots of people are visiting important monuments, they don't know each other, they speak different languages, but they have one thing in common, having a camera with them. For most of the people photography is a way of memory, especially for tourists consuming touristic products in a very fast way.

In America in the 50s, there was a new trend of using photography. People began buying the cameras that were used by the professionals of the field, but they still use them in an amateur way. The soldiers are coming back from Vietnam with cameras bought in Asia, very cheap. In the big American cities, one could find lots of galleries specialized in

photography. Until then, the collectors are interested only in painting, but now, usually the younger ones, they are interested also in photography.

The new significance of photography is coming into education as well. In 1975, 80 000 students are studying photography in all levels, colleges, universities. Paris, Amsterdam and Berlin are going after this trend little by little and have their own galleries specialized in photography.

The very last years, the digital photography made even a new revolution in the same field. This revolution is not only in a way of democratization of media, so as more people can have a digital camera, but also, a revolution towards the retro previous kinds of photography. There is again a rush towards the color analogue photography, towards the black and white one, and sometimes, there is even the return to the laboratory.

This has as a result, that lots of people feel the need to meet under the same umbrella of interest, so as to discuss on photography, exchange ideas and thoughts, to share their viewpoint in photography. So, in all societies there are groups of people, united in a non governmental organisation usually, who are interested in photography. Some of them are in the photography industry, some other are just people who are interested in this medium.

In the Serbian community of Belgrade there is only one organisation like that which is called free association of photographers, and it was formed back in 1946. This association seems to be a big need of this society, as the attendance in the events is really big. It seems like it is inaugurated out of the institutionalized field, it doesn't have any to do with all the institutions of the field described, but actually, one could say that it is standing like an institution itself. They are interested in photography as a form of art, and their exhibitions and catalogues are of a very high quality. All these are proving that the existence of institutions like this is a society's need.

Chapter V

Conclusions

Mediation in the field of photography

According to Milena Dragičević-Šešić and Sanjin Dragojević, mediation is the intervening in an intercultural dialogue via artistic activism, programs of socio-cultural animation and media projects. It can also signify the translation of values, ideas and messages generated in different cultural and artistic forms to a language known to some social group or wider public. Considering the situation of the Belgrade scene in the field of photography, it is easy to understand that there is no intercultural dialogue, but also, there is not so much connection among the institutions of the same field. There is a big need of intercultural dialogue, there is a big need of more joint projects, but actually more projects open to the society and to the cultural practitioners. There is a need of audience training, and there is a need to wide the field to people who are really interested, are younger, and they are ready to work for it. In these ways, there is no threat of forgetting and loosing the values, but there is a prosperous future ready to be updated based on the culture and the new needs.

The elaboration of the third sector in the field

After having studied the field, describing the existing institutions in the society of Belgrade, it is important to mention the lack of the “third sector”. The field needs all three sectors that are interacting and working for the society’s better information, since all three of them are supporting different social tasks. There is a need of more cultural and educational communities, there is a need to find and to engage people towards special needs, peers, intellectuals, artists, and cultural activists, so as to form again the space of this field.

The public sector has to present the foundation for cultural policy and to implement the goals and priorities. The private sector is functioning in three important ways. Firstly, the private initiatives are creating income that can be used in the field, secondly, they are helping out in cultural projects and institutions, and last the creation of private cultural institutions and projects, like galleries, museums, foundations, etc.

The third sector, or the non profit one as it is called, can guarantee, protect and ensure the right free assembling of people of common interests. It promotes values and ideas, and introduces new ideas, initiatives in the existing cultural system.

So, we can see that in the society of Belgrade, we have the state inaugurating institutions in the field, we have also some private initiation, but there is no third sector. So, there is a need from the level of the Ministry maybe to give some motivation for private initiation and of course for the elaboration of the third sector in the field.

The field of photography

The field of photography is very little elaborated in Serbia. This is happening mostly because of the recovering period. If we consider the people interested, we can see that it is a matter of time, to be more updated in this field also. But also the society, by its initiations, has to show its own interest. The society has to project its own needs, and the institutions have to give the motivation to all sectors to enter this market, and to be active. The institutions that already existing have to be even more updated, and to be near to the needs of the society. There has to be established some more intercultural collaboration, among schools and galleries, schools and working opportunities, institutions among them.

There has to be some kind of recognition even inside the field of photography. There has to be clear, that multiculturalism is existing even inside the field. There are so many different kinds of photography, and it is important to have all this pluralism, because only on this way, something new can be made. They have all of them to be discussed equally, and under the same circumstances, and only in this way, there is an opening to the dialogue for some new trends of the domain.

It has to be clear that by inaugurating new institutions, and by making some kind of collaboration, the goal is to expand the field, and not to eliminate it to smaller groups.

There has to be some kind of recognition inside and outside the field. Photography has to take the position in the society that deserves, and cultural practitioners in the field, older and younger are precious and important to co exist. The preservation of the different kinds of photography existed until now, is very important, and there is a need also to make the next step, to see what is the nowadays photography.

Motivating employees

A “people focused” way of managing human resources in the field, is to motivate people who are already engaged to work for the goal. It is not so easy, as one should think since the beginning. The financial rewards and the working conditions have to be right, or at least balanced. A kind of trusting and equal relationship among all the collaborators of the field, have to be built. The feelings of the people are very important, and the feeling of freedom and openness is also important. People have to be enthusiast and have to share the goals so as to be effective and satisfied. There is a precondition for the decision makers to be personally involved here. So, without a rush, there has to be built some kind of feedback procedure, so as to be sure that the procedures are on, and that if something is not working, there are ways to find out and fix it properly. People now have the feeling of working in some space open for their needs, and they are allowing their creativity preferences and strengths to be seen. Confidence is important in this level of collaboration.

Sometimes, the real killer of creativity is our own past that is our prison, like our upbringing, recent history, sentiments, education, or business experiences. These are things that are taking us back from thinking in a creative way, and are detracting our abilities. But there is a solution, which is into the concept of dialogue. Dialogue is a tool that allows us one to one and being in a team as well, to discuss issues in a way of helping, and to manage bring us back in the creative field.

Gaulin, used Maslow’s theory of ranked needs, as a model to describe why people are motivated to work. In Gaulin’s view, the physiological needs and the safety ones, are expected as the basis of any work in this world. Socialization is occurring in most of the jobs, so, it doesn’t stand for a source of motivation for workers. Esteem and self actualization, were the significant motivators for people to work efficiently. These needs are considered to be internal motivators. They cannot be imposed from the outside, but they can be allowed to develop in an individual given environment.

Gaulin also conducted a research in the literature in the fields of creative environment, and made the lists⁵⁹ of aspects of some creative environment and the advantages as results of the creative environment.

ASPECTS	ADVANTAGES
1. Recognitions of other's ideas and accomplishments	1. Encourages self improvement
2. A free flow of information	2. Fosters cooperation among the employees
3. Flexibility in people's attitude toward other's thoughts.	3. Enhances team spirit
4. Support for risk taking	4. Is the catalyst for departmental cooperation
5. Quiet place to work	5. Facilitates innovation
6. Tolerance for uncertainty	6. Promotes the effective management of change.
7. Participation in the decision making process	7. Encourages communication of company needs.
8. Organized, sequential activity	8. Identifies specific goals
9. No one direction which all must follow	9. Lends itself toward self motivation
10. Education in the innovative process	10. Assists improved employee's performance
11. Suspension of critical judgment for some period of time	11. Expands personal capabilities
12. Positive reinforcement	12. Is a relatively friendly environment
13. Decentralized decision making	13. Generally sets higher standards of performance.

These are some aspects that can be studied in the field, and used in the way of having creative environment as a result. If there is an attempt of changing these small things in the inner environment of the institutions and in the general environment of the entire domain, things can be more effective.

The networking among the institutions in the field

In the field of photography, since it is so small for the moment, there should exist some more networking, and some more acceptance. All of the institutions should be strongly connected to each other, and more or less, connected to the decision makers of the public sector, schools, schools of all levels and all kinds, universities, galleries, media, institutions providing specialization in the field or similar. Debris of the history (not only

recent), that are making the discrepancies even bigger, should eliminate into the name of the better future and the better nowadays society.

Initiations to inaugurate new and more schools, galleries, institutions, should be reinforced mainly by the decision makers. Constant rising of networking and communication is necessary, in the country and abroad.

The Ministry of education and sport, the Ministry of culture and the Ministry of science and the protection of environment as directly interested have to be approached, so as to support all the new initiations and to provide the motivation for more practice in the field. Not to forget the development of cooperation with local institutions, like the City of Belgrade and the Secretariat for culture of the city and municipalities wherever some new institution is operating (Stari Grad, Savski Venac, Novi Beograd, Zvezdara) like being natural partners.

Work on mutual projects with other institutions of culture is important, so as to network around the existing society, to work on audience's training, to expand the new information.

The state has to support the reforming processes, the development, the programs and the entire functioning of the institutions in the field of photography. It is necessary to establish links in all levels between ministries and to create common strategies. Participation in art scene, in science and other projects, is important, for visibility, additional sources of financing, audience development, networking etc. Cultural Policy, can help to revive the field and in the same time to act like a mean of mediation. In this way, cultural policy can foster the inter field relations, and the relations in general among institutions, and little by little, it is going to be easier to establish mechanisms of total quality management.

Photograph, as a mean of expression and part of the visual art world, has to be reconsidered, so, the whole field to be rearranged. The field has to be a creative environment, and the result of positive bridges among institutions of different works. In this way the context can be fertile for the artists to create or even to present their work, as we have always to consider the different context of creation and exhibition.

The cultural life of a society is a system of interaction, among artists and institutions, artists and the society, artists and the audiences, institutions and the cultural market, the

artwork and the exhibition space, and so on. It is important for the field to keep the system in a balance. The balance can help all the levels of interaction and work to be effective and creative.

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