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From Culture to Creative Europe

CCP Serbia Office - Lessons learned

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ABSTRACT OF THE THESIS

And what if we really started European integrations with the culture, as Monnet allegedly stated? One thing is certain; the first place where the state and its society are reflected is culture.

Key terms: European integrations, creative industry, capacity building, partnerships, audience development, identities, networking, cultural policy, culture, CCP Office

At the end of the “Culture 2007-2013”, and the beginning of “Creative Europe” programme, the position of Cultural Contact Point offices/ CCP Offices in the political and organizational framework, is one of the hot topics at EU level in all participating countries. Concept of the programme implemented by CCP offices is to enhance the cultural area shared by Europeans through the development of cultural co-operation between creators, cultural players and cultural institutions and enable the cultural sector to establish sustainable mechanisms for cross-border cooperation. In each country participating in the programme CCP office is the first port of call towards network which spans 36 countries across the new and emerging Europe.

I want to explore ways the CCP office can present an important cultural policy instrument in Serbia showing the way the EU programmes can best support cooperation on the European level, and at the same time encourage research, training, education and advocacy.

The question was how to use the potential of CCP offices, implementing bodies of the programme “Culture”, notably CCP Serbia, having in mind the knowledge capital accumulated in the period 2007-2012, which might identify them as important actors in the cultural sector and the reasonable partner for the Ministry of culture within the framework of the European integration process. The political perspective in which CCP Serbia operates is based on postulates of responsibility of the public service for the development of culture and the arts, support for the development of artistic quality and innovations in culture and development of the modern, efficient, rational and creative system of management in culture.

Cultural policy is both, a product and a process, and this paper also seeks to answer at least in part, the question: why we need clear cultural policy and optimum support through partnerships and cooperation of widest platform of cultural players, to provide development of creativity through new cultural productions and how we can broaden the circles of participation in culture through inclusiveness, making cultural values a part of the everyday life of the widest number of people in Serbia? So, through decentralization and associating arts and culture with economic growth by establishing an environment that is strengthening their position within education, economic and industrial policies, at the same time paying attention to the vulnerable position of culture and arts, needing support and state subventions not losing the role of culture as concept of public good and public interest. The position of culture

should be understood and reality checked of the influence of the cultural sector in Europe within the 2020 framework.

In order to collect relevant data the qualitative and quantitative analysis have been conducted based on questionnaires completed by 96% successful applicants in programme “Culture” and 19 European CCP offices, as well as through desk research: Programme documentation, evaluation reports, websites, studies dealing with culture, CCP's Annual Operating Grant Agreement, Annual final reports, data on results of calls for proposals under the “Culture” Programme and Interim Evaluation of the “Culture” Programme carried out by ECORYS UK, on behalf of the European Commission DG EAC. The surveyed period was 2007-2012, according to period of existence of CCP Serbia office, and my engagement as the Head of Office.

During my work I have underlined the importance of the role of the programmes funding culture, and the competence of the CCP offices to implement them, as well as their role and effect on cultural sector, in the sense of capacity building is demonstrated. In the current “Culture” budget, it is estimated that 6 billion Euros will be spent on culture-based initiatives, making it the biggest source of funding for culture at European level. Supporting culture through a programme such as “Creative Europe” by mainstreaming culture, EU is fulfilling its role of complementing national cultural policies, and of initiating new synergies in the cultural policy and cooperation fields.

The pressure of need for new legal framework for culture and harmonization of media legislation with European standards, due to legal commitment referring the participation in the “Creative Europe”, might articulate a transparent, pluralistic vision for cultural policymaking and bring recognition of the integral connection between culture and education in Serbia.

CCP's are interconnected enhancing cultural curiosity and capacity of European cultural sectors to exchange with other cultures, as well as re-establishing regional cooperation and ties. By facilitating the access to culture and cultural works, citizens will be the main beneficiaries of the CCP networking. Through network CCP's enable positive impact and active inclusion of artistic, cultural and creative actors, following trends in European cultural landscape development and perspectives for its sustainable future. Through participation in Program, long term partnerships are established among cultural operators throughout Europe, communication and education of the cultural sectors strengthened.

In addition to creating a positive self-image, cultural capital is managed to create social capital, contributing to international cooperation, and developing under the influence of European integration, but also this image encourages foreign and trade policy, while at the same time encourages and promotes export of cultural products and creates cultural markets.

European identity, heavily politicized is developed to underpin the economic and monetary aspects of the integration process, but shouldn't we deal with the concept of “good ideas” and apply them regardless their ideological origins?

I INTRODUCTION

The main task of this thesis is to thoroughly analyze the influence of Cultural Contact Point Serbia office as implementing body of the programme “Culture 2007-2013”, its position in the political and organizational framework, and consequently question future positioning of CCP Serbia office in relation to the Ministry of Culture, Media and information society of Republic of Serbia and in relation to successor programme “Creative Europe”. This work will try to look at the problems and achievements of the Programme implementation and give suggestions how future programmes and other CCP offices may capitalize on these analysis.

“Art is what we do to others; culture is what is done to us.”

Carl Andre, American minimalist artist

The EU’s “Culture 2007-2013” programme is encouraging cross-border co-operation between cultural operators and institutions, aiming through three strands to achieve three main objectives: to promote cross-border mobility of those working in the cultural sector, to support the transnational circulation of cultural and artistic production and to foster intercultural dialogue.

The Cultural Contact Point offices have been established in all countries taking part in the programme “Culture 2007-2013” to provide those organizations wishing to apply with the basic guidance on the Programme's functioning and facilitating the participation of cultural professionals. CCP offices are responsible for promoting the Programme, ensuring an exchange of information with cultural institutions and sustaining contact with national offices for various Community programmes. Eligible organisations as operating grant beneficiaries are public or private legal entities, assigned by the national authority in the respective country to perform a function of the CCP office. There are 36 CCP offices at European level¹ forming professional network for knowledge exchange and cooperation, with aim to provide implementation and better understanding of the programme “Culture”. The role of this, by definition active cultural organizations, is substantial in the current economic reality which requires more strategic approach than ever before, in deploying limited capital, networking, social mobilization, cultural perspectives in global politics and exchanging with Europe’s most creative citizens.

The establishment of the CCP Serbia office was mandatory on the basis of the signed Memorandum of understanding between the Government of the Republic of Serbia and the

¹ Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Cyprus Republic, Croatia, Czech Republic, Denmark, Estonia, Finland, France, Macedonia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Montenegro, the Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Republic of Albania, Republic of Turkey and United Kingdom

European Commission, and politically important in the framework of European integrations processes, as one of the stated priorities of the Ministry of Culture for the period 2008-2011. The role of the beneficiary was delegated to *Zavod za proučavanje kulturnog razvitka (Center for Study in Cultural Development)*, a public body under direct steering and funding competence of the Ministry of Culture. The formation of this kind of body presented *terra incognita* for the administrative system of the Ministry. Organizational and legal structure of CCP Serbia office is generally puzzling, making its position somewhat liminal, structurally ambiguous, in permanent transitional stage of process. In this work I will present all the aspects, management problems and achievements, having distinctive insight as the appointed Head of the CCP Serbia office.

1.1. THE FEASIBILITY AND IMPACT STUDY FOR THE FUTURE OF CCP SERBIA OFFICE - SUBJECT AND PURPOSE

The main goal of this thesis is to analyze to a certain extent CCP offices activities, their impact on cultural sector and recommend possible models of future positioning in regard to national bodies and its role in the new programme implementation in Serbia. In order to investigate these issues I will try to explore the EU cultural policy in regards to objectives of the programme “Culture 2007-2013” and overall cultural policy of EU; look into perception of successful applicants from Serbia concerning the impact of the CCP Serbia office activities, benefits of the participation of Serbia in the Programme within the framework of the programme objectives; compare concrete evaluation data analyzed by CCP office; investigate possible solutions for legal status of CCP office in Serbia which will enable optimal operational and financial capacity, and look into potential of CCP office to respond to the requirements of the new programme. One of the hot topics at EU level is to find pragmatic solution to the question of merging MEDIA desks² and Culture Contact Point Offices so that the quality information service and specialized know-how of each is maintained, to the benefit of both sets of users, creative industries and cultural sector. Programme “Creative Europe”, is comprised of the “Culture”, “Media” and “Media Mundus” programmes. Serbia is not participating in the Media programme due to lack of clear media strategy and harmonization with EU legislation. Some speeding up of Serbian Parliament procedures will be needed in order to gain full participation of Serbia in the new programme, which will be explained further in this paper.

1.1.1. Background Information

How should we talk about questions of culture and European integration? In this paper my primary issue will be CCP Serbia office and its positioning in the future, but it is impossible not to consider the context of European integrations, examining Europe as a cultural

² Counterparts to CCP offices for MEDIA programme implementation

collectivity referring to what obviously makes us Europeans, such as Europe's past, civilization legacy and distinctive cultural values. There is an enduring anxiety of negatively sensitized citizens, that the Serbian "cultural identity" will not be able to survive as such, in a context so different from "culture" in an ethnological sense of the word, such as the general traditional interpretation of Serbian culture is (belongs to one people, with physical boundaries, based on the past). Can we address the world without a complex, because we believe that we have to say something irreplaceable?

Obviously, I will look at the socio-political context of Serbia one decade after the beginning of democratic transition. Serbia is going through a number of serious crises, from economic slowdown and a significant drop in the living standards of the majority of the population, to EU "accession fatigue" and disappointment with the post-Milosević democratic rulers. Serbia's path to EU integration has been uneven and generally very rocky, but a political consensus on EU membership being a national priority has been achieved. There is a growing public consensus about the potential harm to democracy that may result from a specific political phenomenon known as "partocracy"³. Will this phenomenon jeopardize necessary transformation of cultural system?

In July 2008, after the change of government, the new Ministry of Culture expressed new priorities for the period 2008-2011 based on postulates, among which responsibility of the public service for the development of culture and the arts; support for the development of artistic quality and innovations in culture; development of the modern, efficient, rational and creative system of management in culture. This is the political cape of CCP Serbia office.

If we identify ministries and government agencies, regions and cities as holders of the transformation of the cultural system at the state level, and civil society at all levels, the question is, whether these actors are capable and willing to actively participate in public procedures in the process of strategic planning and evolution of key decision makers in the field of cultural policy? Do we, as a transitional society have the key players and bodies for implementing defined priorities?

Build on the experience of "Culture 2000", the current "Culture 2007-2013" programme was introduced with set of specific objectives – promotion of the transnational mobility of cultural players, encouragement for the transnational circulation of works and cultural and artistic products, and encouragement of intercultural dialogue. The "Creative Europe" programme will be the only EU instrument exclusively dedicated to support the culture and audiovisual sectors in the period 2014/2020. Analyzing to a certain extent, the impact of the Programme on cultural sector in Serbia, I will try to show the importance of financing mechanisms for culture supporting cultural actions throughout Europe.

The development of EU cultural policy will be rationalized through the concept of European identity. I will use in my analysis main strategic documents concerning EU cultural

³ a specific political phenomenon that can be compared with nepotism

policy, such as the European agenda for culture in a globalizing world - which sets out a set of objectives and takes cultural co-operation within the EU to a new level, and more recently, the new overarching strategy to guide broader European policy over the next decade - the Europe 2020 Strategy. UNESCO Declaration on Cultural Diversity is highlighted as a factor in the development of society and interaction between people, and stresses the role of cultural policy as a catalyst of creativity.

Also, the quantitative and qualitative analysis have been conducted looking at the competence of CCP offices to establish partnership on all levels, contributing to exchange of information and experience among cultural operators at a local, regional level and with the EU. In addition, networking and especially CCP network will be explored as a mean of sharing best practices, lessons learned from international cooperation, help strengthening management skills and networking capacities of the cultural organisations and operators.

In conclusion of this paper I will present outcomes of my analysis, conclusions, but also the questions they arise. In the framework of the requirements of the objectives of the national and European cultural policies over the next decade, I will recommend how the role and position of CCP office should develop. Finally the goal of this work is to try to validate the role of CCP office in the future as the important cultural sector instrument, actor of change of the professional sectors in Serbia and the valuable actor in facilitation between government bodies and cultural sector in the context of trans-national cooperation.

Therefore, I want to have another look at ways to use the potential of Cultural Contact Point office, and validate its role as important cultural actor, well integrated at local level and closely connected on EU level. Of course, as deeply involved in this theme, it would be quite a challenge to find a frank critical angle on the position of CCP Serbia office.

1.1.2. General Hypothesis

Participation in the program “Culture” represents a good path for Serbia in the context of European integration processes, clearly positioning its culture towards the wave of globalization. Thanks to the general objectives of the Program which encourage the mobility of art production and professionals in culture, participation in the Program can present a strategic approach to investment in cultural production development in Serbia. CCP offices network enables offices to learn from each other, to inspire joint projects, to promote good practices, matching partners together, conduct joint seminars and workshops, research and participate in a constructive dialogue on the European level. In the course of this work I will make a case that CCP offices, as implementing bodies of the programme Culture, interconnected through network, are significant actors.

The knowledge capital accumulated in the period 2007-2013 is making CCP office the reasonable partner for the Ministry of culture in relation

Therefore, showing the importance of the role of the programmes funding culture, and the competence of the CCP office to implement them, I will demonstrate the need to reconsider their role in the coming period, and improve their position using the CCP Serbia office as case study.

1.1.3. Specific Hypotheses

During the time of European, as well as global changes, the evolution of the program “Culture” complements the goals of the *Europe 2020 strategy*, which in turn responds to globalization, redefinition of priorities and potential of actions of the EU for the next framework period 2014-2020. In this agenda participation in EU programmes and support to CCP offices is very important, enabling positive impact and active inclusion of artistic, cultural and creative actors, following trends in European cultural landscape development and perspectives for its sustainable future.

The dynamic functioning similar to NGO’s on one side, and radiating state authority of the founder on the other, is making:

- *CCP office an important cultural policy instrument*
- *CCP office an actor of change of the professional sectors in Serbia*
- *CCP office a valuable actor in facilitation between government bodies and cultural sector*

The CCP office presents important cultural policy instrument in Serbia showing the way cultural cooperation can encourage mutual understanding and true inter-cultural exchanges on the European level, and demonstrating how the EU programmes can best support such cooperation, encourage their managerial skills development, as well as financial and operational capacity in general.

The CCP office might be an actor of change of the professional sector in Serbia assisting cultural operators in pan-European projects development. European artistic, cultural and creative sectors, affected by today’s economic and social changes, are faced with significant changes to their framework of action and practice, wherever office activities are providing capacity building education.

Taking into account the current developments and the emphasis on growth brought about by the European Union’s future policies (*2020 Strategy*) it seems essential to base the implementation of the future program “Creative Europe” (2014-2020) with strong public

involvement, and with CCP office as the valuable partner of the Ministry of culture in European integration processes, with affirmative support of the European Commission.

II RESEARCH RESOURCES AND METHODS

The capacity of the CCP office as an important cultural policy instrument in Serbia that will demonstrate true inter-cultural exchanges on the European level, as well as generally contribute to the cultural sector, will be assessed on the basis of the qualitative analysis of the tailored evaluations disseminated during seminars and workshops for the period 2008-2011 (Appendix C), and the online qualitative survey conducted with organizations from Serbia, supported by the Programme in regards to Programme and CCP activities impact (Appendix A), to reflect on this hypothesis.

The cultural operators in Serbia participated in this survey motivated by the consciousness on importance of financing mechanisms supporting culture, such as “Culture” programme is on the EU level, additionally supported by the national co-financing. As a result of data collection from all sources and their analysis, CCP Serbia office will provide solid arguments for lobbying at national level for participation of Serbia in the future programme “Creative Europe”, as a follow up to the current one.

The knowledge, as the source of empowerment and capacity-building, may be a decisive instrument of sector development, and therefore the role of CCP office as an actor of change of the professional sectors in Serbia is assessed through qualitative and quantitative analysis. To reflect on this hypothesis, the expertise level and effect of knowledge management of the CCP Serbia office will be evaluated through quantitative method, according to number of successful projects applications from Serbia (Appendix D), while the quality of the advice and guidance received by CCP office will be evaluated through the survey answers from the Programme beneficiaries. Important quantitative indicators will be average number of queries received per year by cultural operators and potential candidates which contacted the CCP office – private or public, number of activities and participants, number of partner search requests exchanged on CCP network and success in establishing partnerships, average annual website total hits, number of leaflets and other paper information material on Programme (Appendix B). Quality analysis was carried out through analysis of evaluations handed out during the CCP seminars (2008-2011) and quantitative analysis in regards to annual CCP Work plan reports (2008-2011) will show engaging approach of the CCP Serbia office in cooperation with cultural operators, targeted seminars, constant support during process of application, etc.

Public administration could be a key player in supporting international cooperation and European integration of Serbia. Therefore, the hypothesis of the CCP office as an important partner between government bodies and cultural sector will be examined through online questionnaire with closed questions, distributed through CCP offices network with legal status as the main criteria. The results will show the advantages and disadvantages of various

legal forms of the CCP offices on EU level, which would be then used to support the optimal legal form in Serbia's circumstances, in order to find the most appropriate organizational form to achieve the highest performance for this facilitation. In addition, the financial and legal feasibility study, based on collected data and point-blank experience, will be analyzed.

The data and information where collected through comprised desk research: Programme documentation, evaluation reports, Commission, Executive Agency and CCP's websites, studies dealing with culture, as well as from CCP's Annual Operating Grant Agreements (including: Annual Budget, Work programme/Annual Action Plan for the years 2007-2011), CCP's Annual final reports, data on results of calls for proposals under the "Culture" Programme (number of project applications, marks and technical rejections if available, etc.), Interim Evaluation carried out in 2010 by ECORYS UK⁴, of the "Culture Programme 2007-2013" on behalf of the European Commission DG Education and Culture and trough tailored on-line surveys. Methodologically, the focus will be on the period between 2007 and 2012, according to period of existence of CCP Serbia office, and my engagement as the Head of Office.

III THE STATE OF PLAY: WHY CULTURE?

Why is culture so important? What seems to be really changing is Serbia's raising awareness of its cultural image, of its strategic deficiency in this area and the lack of well-defined cultural policy and transparent resources. Cultural sensibility, the encouragement of cultural cooperation and capacity building, democratization of cultural policy and programs searching to solve important questions shall be necessary for the success of further European integration processes. Getting rid of the country's transitional „Middle of Nowhere“ name will open a new chapter for Serbia, demonstrate its capability to overcome the burdens of the past, support the culture of responsibility and make us all ready for the future. It is our duty to tell political decision-makers **Why Culture?**⁵ is so important in Serbia.

3.1. THE MORNINGS AFTER...

Socio - political context

More than one decade after the beginning of democratic transition and problems that burdened Serbia, despite obvious though uneven progress, many expectations have not been met. In 2006 Montenegro opted in a referendum for independence (to leave the federation with Serbia) and Kosovo, unilaterally declared independence in 2008. Furthermore, EU membership, a goal now shared by a majority, could only be achieved in the long run.

⁴ Some of the criteria from this interim report are used in this research

⁵ CCP Serbia office Campaign 2011/2012

Economic recovery has been declining due to crisis, suffering from many problems, both old and new. Two elections in 2008 marked by victories by pro-European political options, namely the Democratic Party (DS) the presidential (January) and the parliamentary (May). Just a few months later, the nationalist party, the Serbian Radical Party, split into two: and the Serbian Progressive Party (SNP) led by Tomislav Nikolić assumed a pro-European stance, which for the first time resulted in an almost universal political consensus about the country's priorities.

The social atmosphere in 2012 is graver than it has been in the past several years. In presidential elections Tomislav Nikolić (SNP) won over current president Boris Tadić (DS). The analysts argue that low level of voters and boycott of the majority of intellectuals was sort of "punishment" for the ruling coalition's politics. The government was incapable of finding the appropriate solution and to respond decisively to problems, acting without a clear strategy. Either way, new president has declared the same political course of European integrations. This second choice is only a small setback comparing to the global economic crisis getting in the way of many future government's ambitious plans for the future.

Former Serbian governments have been unable to find the appropriate response to the economic crisis and current budget deficits, which forced it to keep borrowing with the result that the country is deeply in debt (each citizen owes around USD 3.254 (according to Krediti⁶ site). The unemployment figures are the most frightening signs of decline in a nation of 7.5 million people, in only two years (2009-2010) more than 200.000 lost their jobs. The average monthly income of EUR 320 is the lowest among the whole Balkan region, and the average family's budget (46 %) is spent only on food, and very little remains for other needs. The pressure comes also from international financial institutions, such as IMF which made their loans conditional on tight monetary policy and frozen wages in the public sector. Serbia was the only country that didn't dismiss any public servant, and promised to increase pensions (at the moment every employee is supporting 1, 6 pensioner!).

The new government elected in 2012 undoubtedly inherited a considerable number of problems from previous government, as well as others dating back to the 1990's and beyond, and it will present quite of challenge to deal with the ever growing economic and social problems and failures in today's Serbia.

3.1.1. Culture and European integrations

Around 500 million EU citizens identify themselves as European. Where does Europe start and where does it end? What does it mean to be European? What is European identity? What is European culture? Culture is generally recognized as complex to define. It can refer to the variety of works of art, cultural goods and services. According to Bourdieu's concept of culture (Bourdieu, 1972), culture is constituted by what makes our symbolic universe:

⁶ www.krediti.rs

institutions, artifacts and practices included. He also emphasizes the point that culture defined as both “way of life” and “high culture” is linked to politics without eliminating the role of human agents and the actions that shape their social world. We are still coping with enduring prejudices about what culture is, very commonly transfixing on the romantic concept of true transcendent value of art that it only can be determined by experts, accompanied by the idea that the monetary value of art is false and the market cannot decide on it. The concept of cultural industries is quite different, considering creative entrepreneurs and a cultural industry a unique source of innovation for the future.

Today, the traditional notion of culture as something that people "have" is no longer fitting. As stated in the study done by University "Džemal Bijedić" in Mostar and Sarajevo University on the topic of cross-cultural understanding and human rights "in today's rapid cultural changes and blends, which are a consequence of globalization, it is increasingly difficult to understand culture as something limited and static. On the contrary, it can be argued that culture is in constant change. That is also what we understand as "our culture", in this perspective can be seen as a cultural mix that constantly receives new impulses. It internationalizes and changes through the influence of the media, science, textbooks, entertainment industry, and globalization of the economy, fashion and trends. “

The Team Leader for Cultural and Creative Industries⁷, Sylvain Pasqua is questioning “But can we speak of “culture” in the singular? The primary problem with the concept of a “global culture” is one of the meanings of terms. If we think of culture in an anthropological context, as the basis for a symbolic world of meanings, beliefs, values, traditions which are expressed in language, art, religion and myths, then we can only speak of cultures. (Pasqua, 2011) As such in the framework of European integrations, cultures play a fundamental role in society development and in the complex structure of the identities of individuals and communities.

European integrations have its ancestry in the ideas of Robert Schuman and Jean Monnet (The Schuman Declaration, French Foreign Ministry, Salon de l’Horloge, Quai d’Orsay, Paris, 9 May 1950):

Europe will not be made all at once, or according to a single plan. It will be built through concrete achievements which first create a de facto solidarity....The pooling of coal and steel production should immediately provide for the setting up of common foundations for economic development as a first step in the federation of Europe, and will change the destinies of those regions which have long been devoted to the manufacture of munitions of war, of which they have been the most constant victims.

Originally European integrations aimed to bring European states together with a view to prevent war and conflicts, idea born out of the Franco-German reconciliation after the

⁷ European Commission - Directorate General for Education and Culture, Directorate - Culture and Media Unit - Culture policy, diversity and intercultural dialogue

Second World War, and culture was not associated with these integrations. This was a peacekeeping and economic phase where nation-states were mainly concerned with pragmatic cooperation, i.e. finding practical solutions to common problems. While preventing great powers from getting into armed conflict, the process was also meant to offer smaller states a democratic balance of power system. The second phase started in the 1980's with increased legal and administrative integration, where the EU documents identify culture and identity as key dimensions of European integration. Questions of culture, such as shared history, common language and religion came to the fore. The early 1990's brought a new phase of European integrations, which emerged under the auspices of the European Union⁸. The process now expanded from the spheres of economics and politics into social integration.

Supposed Monnet's statement "If we had to begin all over again, we would start with culture", became an increasingly politicised domain during 80's. Culture as its importance to the integration process was recognised; hence the repeated references in EC discourse. Culture was used as a tool of political integration, but despite proclamations about the importance of subsidiarity, its approach to culture has been extremely top-down devised by committees of bureaucrats and EU experts. During the 80's, the challenge for the European Commission was how to transform "bureaucrats Europe" into a "People's Europe"? (Shore, 2000) Concept "We, Europeans" was essential in order for European Commission to win the hearts and minds of the European public.

In 1984 the European Council meeting agreed to set up an *ad hoc* Committee to investigate ways of re-launching community action in the cultural sector, producing two reports the following year outlining strategies promoting the European idea. This idea required a set of symbols for communicating the principles and values upon which the Community is based⁹. Obviously, ordinary Europeans were seen to be lacking sufficient "consciousness" of their European heritage and identity (Shore, 2000).

The Council of Europe gave a rationale for the creation of a new EC emblem and flag (1986): "Twelve was a symbol of perfection and plenitude, associated equally with the apostles, the sons of Jacob, the tables of the Roman legislator, the labours of Hercules, the hours of the day, the months of the year, or the signs of the Zodiac¹⁰." This was a source of controversy as technically the European Commission still had no legal competence to intervene in cultural affairs. "The European Commission was thus operating a *de facto* cultural policy - under the guise of industrial policy - long before the Maastricht Treaty gave

⁸ agreed in 1992 under this name

⁹ "Symbols play a key role in consciousness-raising" (CEC 1988:9)

¹⁰ Lastly, the circular layout denoted union and the twelve gold stars is also a Christian symbol representing the Virgin Mary's halo (Revelation 12: 1). Other symbolic means included European passport and driving license; car number-plates bearing the EU emblem; and a European anthem, taken from the fourth movement of Beethoven's Ninth symphony - the "Ode to Joy" and a series of "European years" dedicated to the promotion of certain EC-chosen themes.

it the legal right to do so. A further contradiction in EU cultural policy is that with its founding fathers, flag, anthem and other symbols of statehood, the EU seems to be following in the footsteps of the nation-state. Ironically, the very model of state-formation that the EU's pioneers sought to "transcend" is being re-created at a supranational level in what increasingly looks like a European super state, complete with its own central bank, currency and armed forces." (Shore, 2000)

Serbia wants to join the European Union. The path to EU integration has been rough in the past few years; the various governments have made progress walking thin line between key alternatives and allegiances, meeting (or evading) political demands. Somehow something was always missing and Serbia has been unable to pass this ceiling. But maybe the most important thing is the achieved political consensus on EU membership being a national priority. Despite the recent presidential election of the former ultra-nationalist, Serbia declaratively remains on a pro-EU path.

Joining the EU is habitually seen as positive for the country's economic and political stability, despite the current crisis. The majority of Serbs know that the EU improves the opportunities for young people, employment possibilities, and freedom to travel freely within Union. The only way forward for Serbians might present maintenance of the process of European integration. In order to try to clear the negative image of Serbia because of its recent history of ethnic antagonism, war and isolation, Serbian citizens will have to look at themselves for once, which requires a reframing of what Serbia stands for, both in Europe and in the region. As Croatia will join the Union in 2013, and Serbia remains on its path to the EU, the connotation of the word "Balkan" can be redefined with more positive characteristics. It would also need citizen-to-citizen initiatives based on dialogues and cultural exchange to deal with the violent past and improve the relations with the region as well as EU countries.

The history of violence has given the whole Balkan region a pejorative connotation, implying war, violence, and a backwards place in contrast to "civilized" Western Europe. Throughout the Balkans the process of reconstructing national identities occurred, and constituted an obstacle and constraint, because the identity in the region is built on traditionally accepted differences, not similarities. Every nation wanted to discover ("back to the roots" syndrome) and re-discover the old roots of common identity, but with Western Europe or other regions outside the Balkans representing strong historical reference¹¹. (Dragičević Šešić & Suteu, 2003) The need of acceptance and recognition in global culture, presents a provincial complex, which turned out to be dissimulative for regional cooperation. Maybe we need the restoration of internal bridges before building of external ones.

The Single European Act (1987) and the *Maastricht Treaty* (1992) have set the economic and legal foundations for what has effectively become a European State. Is the European identity developed to underpin the economic and monetary aspects of the integration process, is the question often asked by academics and policy professionals

¹¹ . i.e. links France-Romania, Slovenia-Austria, Serbia-Russia

(Schlesinger, 1994). To a significant extent culture has no clearly defined role in the study of European integration. Paradoxically, the role of culture has never be so important as today, as well as the need for re-questioning the system of the values, in the context of the phenomenon of Europe and European integrations.

In October 2010, a Europe-wide campaign “*we are more – act for culture in Europe*” dedicated to the arts and culture was launched by Culture Action Europe¹². It will run until 2013, when the EU decides about its next multiannual budget for the years 2014-2020. The campaign is asking if the culture is a crucial factor for the sustainable development of the region and country. The campaign is underlying the need for the EU and its Member States to make strategic investments for the future, with education, research and innovation, territorial and social cohesion, with culture alongside. In the statement, cultural diversity, access to culture, creativity and the development of individual and collective cultural skills are marked as enriching our societies. They are even more needed in times of crisis, when new and shared visions of sustainable and fair growth have to be imagined. In supporting culture through a dedicated programme (such as “Culture”), in mainstreaming culture in all relevant policies, and in implementing the European Agenda for Culture in partnership with key stakeholders, the European Union fulfills its role of complementing national cultural policies, and of initiating new synergies in the cultural policy and cooperation fields.

3.1.2. European identity and cultural identity

The definition of the European identity presents one of the challenges of the integrations, and the theoretical basis of the position documents. Identity derives from culture in the symbolical sense.

“In Europe it is rooted in ethnic ties, based upon common or shared history, language and a collective mythology, which usually preceded the modern era but which were revitalised by bureaucratic states systems, capitalist class structures and "a communal longing for immortality in a secular age".

(Ernst Haas, "Nationalism: An Instrumental Social Construction" in Millennium: Journal of International Studies, vol.22, no.3, 1993)

Commonly, on various official sites Serbian cultural identity is presented as blend of eastern and western cultural patterns, the history of eleven centuries of the Byzantine Empire, and its profound effect on the Serbian medieval spirituality, art and citizenship, which are all reflected in cultural heritage of Oriental spirit through Serbian Orthodox Christianity, Byzantine style, medieval monasteries, Cyrillic and many centuries of Ottoman rule. Actually, since 19th century to the present day, with “all the symbols of new nation states have taken

¹² Culture Action Europe is an advocacy and lobby organisation promoting arts and culture, aiming to influence European policies for more and better access to culture across the continent and beyond

over allegorical, symbolic and epic representations common to “older European cultures” (in terms of formation), basing as well their educational-cultural system on the European tradition in all spheres of art. The history of culture in Serbia shows how Oriental orchestras and instruments were replaced by the Czech Schlesinger orchestra, how museums, libraries, theatres, reading rooms, schools were established relatively quickly, all of them based on Western European role models – with a view to forming institutions that “represent” the national cultural identity.” (Dragičević Šešić, 2010) Serbian cultural identity, represented by national cultural production is unclear and confused aspect of the society, revolving around value clichés, traditionalist fantasies on cultural heritage and the neo-liberal concept of the consumer’s or "creative culture".

As part of the intensification of the integration processes, the construction of so-called supranational identities or European identity are in progress. The postulation underlying this EU thinking, summed up most clearly in Article 128 of the Maastricht Treaty, is that European identity can be developed alongside other identities (ethnic, regional, national) in a harmonious and neatly stratified hierarchy of loyalties. This comfortable model is perhaps resulting from the experience of EU administrators themselves: they feel European and working in a multi-national environment has created a strong sense of European identity, but they have not lost their national identity? But, do the people in the European Union share the cultural identity?

Cultural identity and political identity are inseparably linked. The European Commission has acknowledged this already in the programme “Culture 2000 “by stating: “If citizens give their full support to, and participate fully in, European integration, greater emphasis should be placed on their common cultural values and roots as a key element of their identity and their membership of a society founded on freedom, democracy, tolerance and solidarity; a better balance should be achieved between the economic and cultural aspects of the Community, so that these aspects can complement and sustain each other¹³.”

And how this Europeaness was invented? (Naess, 2009) The author, Naess writes about the need of awareness of the extreme Eurocentric construction of the past, which largely ignores the darker side of European modernity, including Europe's legacy of slavery, imperialism and racism. Professor of social anthropology Ericsson ('90) wrote that:” Europeans define their community in contrast with something different, namely the non-European (whatever that is) referring to philosopher Georg Simmel (1858-1918) who showed how internal cohesion of a group is subject to external pressure, also known as Simmel's law. „Looking back on history, the more barbaric the Muslims can be made to seem, the more alien Japanese, the more hopeless the Africans, the more childish the Americans - the stronger will be the sense of being European“.

Turkey's application is waiting membership for nearly 30 years showing European ambivalence towards Islam. Throughout that period a number of reasons have been put

¹³ Decision establishing Culture 2002, 1

forward by member states rationalising why it was not possible at that particular time. Turkey has not been told that it will never qualify for membership. It is clear, that the major question mark hanging in the air: Is it European? This is not a question of history or geography but one of cultural identity. Regardless of its secularisation, its level of economic development, the stability and plurality of its political system or its avowed European vocation, the Turkish application is a monument to Europe's implicit determination of its cultural and thus political borders. (Naess, 2009)

“Today, when Europe, as a concept or an idea, is almost entirely ideologically equated with the European Union, EU membership is the main instrument of legitimization in these (EU integration) processes: the right to exclude or include have those who have already been in the Union, while excluded are those who are trying to become EU members - who are on their way to Europe, or those for whom the possibility of accession was not given at all (EU neighbors).” (Petrović, 2012)

3.1.2.1. EU Skeptics vs. EU Enthusiasts

For Haas, theorist of integration, the driving force of political integration was the calculated self-interest of political elites:

“The good Europeans are not the main creators of the regional community that is growing up; the process of community formation is dominated by nationally constituted groups with specific interests and aims, willing and able to adjust their aspirations by turning to supranational means when this course appears profitable.”
(Haas 1966: xxxiv)

Pro-European arguments often refer to what one sees as the benefits of the EU to its member states: citizens enjoying benefits such as the right to free movement across the Europe or social benefits such as employment rights or consumers benefit from greater choice and guaranteed standards. Also, there is a feeling of belonging to a community of people with common bonds, where further European integration and cooperation is seen as a peace making force. Although pro-Europeans may not be satisfied with every aspect of the present organisation of the EU institutions, they generally argue that the solution to any remaining problems lies in advocating for improvements in terms of unity, transparency and democracy.

The term “pro-EU” should be reserved for those who specifically support the broad political agenda involving the enlargement of the EU. In national political debates “Europe” should present a dimension of national identity, rather than a project of transnational unification.” (...), the questions dwelt upon in public debate have been: How European is our nation? How shall we relate ourselves to Europe? ‘To what extent should we be European, something else or simply ourselves?’ (Malmborg and Stråth, 2002)

Our idea of where the limits of Europe are, in terms of the physical boundaries, is being restructured in the European cultural model, with Europe’s past, civilization legacy and

distinctive cultural values now marking it. Europeanization is not only about reshaping Europe, but also to influence the way people construct and deconstruct their identities. The European cultural model is conventionally characterized by Hellenic philosophical tradition, democratic freedom, Roman law, and the Judean-Christian tradition. Spiritually, European political thinking is inspired by the teachings of Augustine, the Enlightenment, the Scientific Revolution, the triumph of Reason, progress, individualism, liberal economics and Parliamentary democracy.

Europe is... a monument to the vanity of individuals, a programme whose inevitable destiny is failure. (Margaret Thatcher, 2002)

Nobody in Europe will be abandoned. Nobody in Europe will be excluded. Europe only succeeds if we work together. (Angela Merkel, 2010)

The association with Eurovision song contest, as one of the oldest “pan-European” elements in popular culture, attracting a huge audience, is very appealing, although the contest is not run by the EU, but by the entirely separate European Broadcasting Union. Professor from Goldsmiths College¹⁴ Chris Shore is rather skeptical about the existence of a common European identity among the peoples of Europe, and he argues that European public hardly exists as a self-recognizing body – except maybe as small elites in business, politics and administration (Shore, 2000). And then we have the euro legend such as ban on curved bananas, infamous regulation for under-sized or misshapen fruit and vegetables. Traditionally, the main starting place of euro scepticism has been the notion that integration weakens the nation state, and the EU being undemocratic or too bureaucratic. The lack of “fellow feeling” among Europeans is damaging the evolution of a single European market and damaging Europe’s global competitiveness. So, actually economic reason might best explain the EU’s interest in culture.

The Czech President Václav Klaus rejected the term "euroscepticism", with its purported negative undertones, saying (at a meeting in Brussels in April 2012) that the expressions for a Eurosceptic and his opponent should be "a Euro-realist" and someone who is "Euro-naive" (respectively). So, everybody seems to be a Eurosceptic these days. Since the EU membership had become a kind of a moving target (always ten years away), the grounds for EU skepticism were set in Serbia. With things going not so good in the euro zone at the moment, minority does not think Serbia should join sometime in the future, only if the conditions are right and there is a good deal of money coming.

Many thinkers of the left orientation are right: depoliticization is really essential feature of modern politics. Slavoj Žižek said that "the basic aim of antidemocratic politics always and by definition is the de-politicization - that is an unconditional requirement that" things return to normal, where each individual has to do its job". “Thus the tension between the various ideological visions is replaced by technocrat’s cooperation, which strives towards

¹⁴ University of London

the common goal and work on its implementation. According to Žižek, this depoliticized, managerial-expert consensus is based on a simple maxim: "It does not matter if a cat is black or red, it is important that it catches mice." But it does mean that we should accept, without prejudice, "good ideas" and apply them regardless their ideological origins. But which are "good ideas"? According to Brussels, these are the "ideas that work". One should not allow national politics to be reshaped in the "administration of the socio-economic problems," so that the citizens of this country could get a right of choice.

3.1.2.2. Identity and nationalism

Cultural identity allows a people to answer a number of questions about themselves: Who are we? What is unique about us? What do we value? What do we seek to achieve? Identity may be defined by class, by gender, by race, by religion, by language or a combination of other factors. Every so often, it is defined by nationalism. Nationalism has several advantages in defining identity.

European integration processes, more precisely getting EU membership, is far from easy and it demands sacrifices including those which could – rightly or wrongly – touch national pride, and which turned more and more people to voice doubts¹⁵. The citizens in Serbia, still in the "EU waiting room" who are disappointed with the results of the EU accession processes so far, feel that they have sacrificed too much, blaming both the EU and national EU proponents for this disappointment. Their expectations have been "betrayed", which is why they have either become extremely skeptical about the EU membership or turned completely against it. Certain defined values and understanding of these values, shape the starting point of cultural identity, but there is no consensus when it comes to the definition of these values for the community that shares those values in Serbia.

Which aspects do endanger the Serbian identity in the process of European integrations? The fear of European integrations felt by nationalists is naively based on mythical uniqueness of one's own people. European integrations are perhaps the only opportunity to redefine the identity of Serbia in regard to the idea of common cultural heritage. Existing national and cultural patterns reflect the presence of "traditionalist-authoritarian syndrome" as a result of the last century in Serbia with strong instrumentalization of the past and tradition. While most people in Serbia¹⁶ appreciate the value construct of European identity, the mistrust remains and is easily evoked by two

¹⁵ In 2010, 49% of high-school graduates were against Croatia's accession to the EU and expressed scepticism concerning the loss of national identity, socio-economic security and fear of future unequal position of Croatia in regard to other EU member states (Survey of Political Literacy and Attitudes on the Accession of Croatia to the European Union among High-School Graduates, GONG, Zagreb, 2010)

¹⁶ SEIO research done in December 2011/ "European orientation of the Citizens of the Republic of Serbia trends"

emotional barriers: the threat to national sovereignty and the threat to national identity. Pan-European identity is contrasted with the national one. Sovereignty is a legal concept - and one which is not much appreciated in a modern and interdependent world. Still, it has an almost mystical grasp on Serbian national consciousness. The identification of nationality with the state, following the French Revolution also means that nationality is the foundation of political sovereignty and democracy.

Europe is composed of 50 peculiar languages, more than 30 ethnic groups and a patchwork of diverse populations. They have all been developed in the framework of distinct nationalities, each seeking political reflection in the statehood. Is it legitimate, or indeed practicable, to take this variety and attempt to build a cohesive and shared identity from the fragile bonds of rational humanism, liberal democracy and free markets? The notion of identity can be seen as mutable and single, and maybe we should talk about ‘identities’. It should come as no great surprise that most EU citizens regard themselves as belonging within a number of culturally defined groups and do not normally feel that these overlapping identities are incompatible.

IV DOCUMENTS, POLICIES AND PARTNERSHIPS

Culture is not only a reflection of political and economic processes, but a space for redefinition of identity and approaching to what the shared values of society are, in accordance with the European environment. Historical reasons explain why the process of European integration was initiated from an economic base. A decision was made in the 1950’s to separate the economic and cultural spheres on the formal level, and to launch a process of economic integration which would leave unaffected national competence in the cultural sphere. The 1957 Rome Treaty which established the EEC, made no mention of the word “culture” or its associated components such as education, art or broadcasting. European cultural policy, therefore, was left exclusively in the hands of either the marketplace, national governments, or in isolated examples of international co-operation such as that through the Council of Europe. Culture was expressly included in the Council's remit according to one article of its founding statute. Subsequently, the Council has taken a European lead in designing programmes of cultural co-operation in a wide range of areas; youth exchange, the arts, the media and education.

The importance of culture was noted back in 1973 when the European Council stressed the importance of culture and cultural identity for the further integration at the European level. Amsterdam Treaty (1997) when the Article 128 of the Maastricht Treaty became the famous Article 151, European Community countries have committed to actively participate in relation to important issues of culture. On the other hand, it does not specify which particular instruments and to what extent the EU will interfere into the culture, therefore this area still remains fundamentally important, but not defined in European legislation and the instruments of European policy.

The basis for the action of the EU in the field of culture lies in the Treaty. Article 151 states that:

"The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common heritage to the fore."

"Action by the Community shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action"

"The Community and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular the Council of Europe."

"The Community shall take cultural aspects into account in its action under other provisions of this Treaty, in particular in order to respect and to promote the diversity of its cultures."

The Article 167 of the EU Treaty¹⁷ stipulates in Clause 5 that every action concerning culture at the EU level is subjected to the threefold requirement: the exclusion of harmonisation, the principle of subsidiarity and qualified majority voting. Culture is and will therefore primarily remain a responsibility of Member States; in some countries it is largely dealt with at the regional or even local level. Article 151 does not provide, for example, for harmonisation of the laws and regulations of the Member States. Action at EU level is to be undertaken in full respect of the principle of subsidiarity, with the role of the EU being to support and complement, rather than to replace, the actions of the Member States, by respecting their diversity and stimulating exchanges, dialogue and mutual understanding.

In spite of the frequent rhetoric references, there are few high level EU documents where culture is mentioned as such. In order to rationalize the concept of European identity, the documents concerning EU cultural policy, the main illustrating strategies and documents are the Europe 2020 Strategy, European agenda for culture in a globalizing world and UNESCO Declaration on Cultural Diversity.

UNESCO Declaration on Cultural Diversity was adopted in 2001, as legal instrument which recognizes, for the first time, cultural diversity as a "common heritage of humanity". In today's Europe, cultural exchanges are as lively as ever, with the freedom of movement provided for by the EU programmes, like "Culture" which include mobility as priority. At the same time, globalization has heightened cultural curiosity and capacity to exchange with other cultures, contributing to the diversity of our societies. However, this has also raised questions about Europe's identity and its ability to ensure intercultural, cohesive societies. The protection of human rights and the languages, an important asset in an immaterial and knowledge-based world, with the entry into force of the UNESCO Convention on the protection and promotion of the diversity of cultural expressions, is to be seen as a basic step.

¹⁷ formerly Article 151 of the TEC

This Convention is reaffirming the EU commitment to developing a new and more pro-active cultural role for Europe, and is included in the third objective of the Agenda for culture in a globalising world.

4.1.1. European agenda for culture in a globalising world

The European agenda for culture in a globalising world can be considered the most relevant source concerning the attitude of the European Union in relation to culture. The second important document is the EU 2020 Strategy that came after Lisbon strategy that was dealing with Europe's major challenges – globalisation, climate change and an ageing population. The Lisbon strategy¹⁸ was aiming to stimulate growth and create more and better jobs, while making the economy greener and more innovative, and the further economic recession led to new strategy dealing largely with issues in this framework, since the EU is still being mainly an economically driven project. In 2005, the strategy's failures were already very visible: an overly complex structure with multiple goals and actions, an unclear division of responsibilities and tasks, a too weak leadership by the European Commission, and a lack of political engagement from the Member States. The 2007 financial and economic crisis was the final blow to the Strategy, bringing back the EU growth and unemployment numbers to historically low figures

The Commission's communication on European Agenda for culture in globalizing world presents first ever comprehensive European strategy for culture, affirming the central role of culture in the process of European integration. The Commission proposed an agenda for Culture in May 2007, and after the public on-line consultation it was approved by the cultural sector during the Lisbon Forum in September 2007. In November 2007 it was endorsed by the Council in its Resolution, and by the European Council in its conclusions in December 2007. The European agenda for culture in a globalizing world is founded on three common sets of objectives: to promote cultural diversity and intercultural dialogue in Europe; to promote culture as a catalyst for creativity and innovation in the context of Lisbon strategy for jobs and growth and to ensure that culture becomes a key component in the EU's external relations so as to build bridges with other parts of the world.

Cultural diversity and intercultural dialogue are essential in the context of a global economy with regard to enhancing the employability, adaptability and mobility of artists and workers in the cultural sector as well as the mobility of works of art. By facilitating the access to culture and cultural works, citizens will be the main beneficiaries of developing cultural diversity. The role of culture is indispensable in supporting and fostering creativity and innovation, and therefore an important driver of growth, competitiveness and jobs in the EU in a context of globalization. The UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions is showing commitment to developing a new role of

¹⁸ launched in 2000

culture for Europe in the context of Europe's international relations and to integrating the cultural dimension as a vital element in Europe's dealings with partner countries and regions. All these priorities are part of the “Culture” programme, as one of defined criteria for application. In Serbia, the Ministry of Culture and the Office for Ethnic Minorities are responsible for monitoring the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Some experts claim that the European Agenda for Culture in a Globalising World, “partially reduces the principle of subsidiarity” (Pavić, 2011) with the ambition of cultural integration of EU countries but that it is mostly oriented towards three common sets of objectives, all of which reflect the instrumental value of culture to be employed for wider political and economic motives. However, if the agenda contributes to the development of a supranational European cultural space (through mobility of artists and artistic works) and a stronger cooperation between neighbouring countries, the related stronger ties might influence the national cultural policies to become more progressive themselves as well (Čopič, 2011)

4.1.2. Europe 2020 Strategy

In order to deal with the crisis and prepare the EU economy for the next decade, the European Commission has launched¹⁹ the Europe 2020 Strategy, replacing the much-criticized Lisbon strategy. The Commission identifies three key drivers for growth, to be implemented through concrete actions at EU and national levels: smart growth (fostering knowledge, innovation, education and digital society), sustainable growth (making our production more resource efficient while boosting our competitiveness) and inclusive growth (raising participation in the labour market, the acquisition of skills and the fight against poverty). Five targets are set which define where the EU should be by 2020 and against which progress can be tracked. This battle for growth and jobs requires mobilisation from all actors across Europe. EU 2020 Strategy is a political construct without culture. Culture is mentioned only once, in the phrase of “protecting, promoting and developing cultural heritage”, in the context of “promoting resource efficiency” and measured by the “number of visits at supported sites”.

The Europe 2020 Strategy therefore sets out a vision for Europe's social market economy over the next decade, and rests on three interlocking and mutually reinforcing priority areas: smart growth, developing an economy based on knowledge and innovation, sustainable growth, promoting a low-carbon, resource-efficient and competitive economy and inclusive growth, fostering a high-employment economy delivering social and territorial cohesion. Progress towards these objectives will be measured against five representative headline EU-level targets, which Member States will be asked to translate into national targets reflecting starting points: 75 % of the population aged 20-64 should be employed; 3% of the

¹⁹ in March 2010

EU's GDP should be invested in R&D; the "20/20/20" climate/energy targets should be met; the share of early school leavers should be under 10% and at least 40% of the younger generation should have a degree or diploma; 20 million less people should be at risk of poverty.

In order to meet the targets, the Commission proposes a Europe 2020 agenda consisting of a series of flagship initiatives. Implementing these initiatives is a shared priority, and action will be required at all levels: EU-level organisations, Member States, local and regional authorities (EurLexEuropa):

1. Innovation union - re-focussing R&D²⁰ and innovation policy on major challenges, while closing the gap between science and market to turn inventions into products. As an example, the Community Patent could save companies 289€ million each year. This legislative proposal will allow any company or individual to protect their inventions through a single European patent which is valid in 25 Member States (for example it could radically reduce, by up to 80%, translation and related costs for obtaining patent protection in the EU). The purpose of unitary patent protection is to make innovation cheaper and easier for businesses and inventors everywhere in Europe, accessible for all companies in the EU, no matter where they are based.
2. Youth on the move - enhancing the quality and international attractiveness of Europe's higher education system by promoting student and young professional mobility. As a concrete action, vacancies in all Member States should be more accessible throughout Europe and professional qualifications and experience properly recognised.
3. A digital agenda for Europe - delivering sustainable economic and social benefits from a Digital Single Market based on ultra-fast internet. All Europeans should have access to high speed internet by 2013.
4. Resource-efficient Europe - supporting the shift towards a resource efficient and low-carbon economy. Europe should stick to its 2020 targets in terms of energy production, efficiency and consumption. This would result in €60 billion less in oil and gas imports by 2020.
5. An industrial policy for green growth – helping the EU's industrial base to be competitive in the post-crisis world, promoting entrepreneurship and developing new skills. This would create millions of new jobs ;
6. An agenda for new skills and jobs – creating the conditions for modernising labour markets, with a view to raising employment levels and ensuring the sustainability of our social models, while baby-boomers retire ; and European platform against poverty -

²⁰ *R&D Management* is used for budgeting and forecasting, while tracking and allocating both direct and indirect expenses

ensuring economic, social and territorial cohesion by helping the poor and socially excluded and enabling them to play an active part in society.

The main objective of the Europe 2020 strategy is to bring together the economic, social and environmental agendas of the EU in a more structured and coherent way. The idea is to mainstream some fundamental political objectives both at EU level (through the use of funding programmes and policy initiatives), as in the context of EU driven national reforms. The 2020 strategy aims at enhancing policy synergies, at the same time reinforcing the European integration process. In the 2020 Strategy paper, the Commission is still vague in describing the tools and programmes the Commission can use to attain the stated objectives. The reform of the governance model that had been heavily criticized in the context of the Lisbon strategy, introduces two important innovations: on the basis of Commission's proposals the European Council is now in charge of driving the process, and the new capacity to issue "policy warnings" is given to the European Commission, if a Member State fails, after a number of notifications and at the end of an agreed time-frame, to deliver on objectives²¹. John Monks, secretary-general of the European Trade Union Confederation (ETUC), declared himself an "EU 2020 sceptic" and argued that the new strategy risked being "Lisbon as usual" – a repeat of its poorly-performing predecessor. There are also fears that the long-term of this new vision ignores the need for concrete, speedy solutions to the current problems that Europe is facing, and that Commission should not be focusing beyond the terms of its own five-year mandate, which ends in 2014.

All too frequently arts and culture have been marginalized when discussed in overarching political or economic frameworks. When arts and culture are put on the agenda of DG's other than Education and Culture, or by other Council configurations than the Culture Council, negotiating positions harden. This seems to have happened again in the Europe 2020 context. Despite a strong contribution from Culture Action Europe to the consultation, the European Commission and the EU Heads of State have taken once again a conservative stance at the time of shaping its new economic strategy. The promise of a real shift towards a more social approach towards EU development has once again been hollow.

During the EC conference organised in Brussels president Barroso urged national and local authority leaders to "make sure that culture is firmly anchored in the long-term development strategies". How to position arts and culture in 2020 Strategy framework? Moving towards an economy based on creativity, knowledge and innovation and making the creative industries in Europe a key element of the Strategy, we can recognize the EU's basic idea. EU did evolve out of an idea of creating a bigger, unified market for countries on the European continent, with the Four Freedoms – i.e. free movement of goods, services, capital and people in an internal market – as the founding postulates of the EU. When the utmost political priority lies with European integration, cultural policy as a field of national sovereignty consequently loses its central position and becomes politically marginalised. The

²¹ new European competence introduced by the article 121.4 of the new Lisbon treaty

position of culture should be understood and reality checked of the influence of the sector in Europe within the 2020 framework.

4.1.3. Programme Culture “2007-2013”

This programme, based on Article 151 of the EC Treaty, has the objective of promoting cultural cooperation, facilitating mutual understanding, stimulating creativity, and contributing to the mutual enrichment of our cultures. This programme has made an important contribution to supporting cultural co-operation all over Europe, although small in size with budget of EUR 407 million allocated for the period 2007-2013. The predecessor, the programme Culture 2000-2006, has co-founded more than 1.500 cultural cooperation projects such as international exhibitions, dance performances, festivals etc. It has therefore contributed to improving the knowledge and dissemination of European cultural heritage, promoting cultural exchanges, artistic and literary creation, and literary translation.

According to Decision n° 1855/2006/EC, the general objective of the Programme is to enhance the cultural area shared by Europeans and based on a common cultural heritage, through the development of cultural cooperation between the creators, cultural players and cultural institutions, with a view to encouraging the emergence of European citizenship. The main objectives are to promote the transnational circulation of works of art, the mobility of artists across national borders, and intercultural dialogue. In this way, it helped thousands of cultural operators to create and implement cultural and artistic projects.

The programme has three main strands: Strand 1 – support for cultural actions, in particular multi-annual cooperation projects, cooperation measures and special actions; Strand 2 – support for bodies active at European level in the field of culture; Strand 3 – support for analysis and the collection and for the dissemination of information and for activities maximizing the impact of projects in the field of European cultural cooperation. Strand 1 includes cultural cooperation actions, grants for literary translation, and support for cooperation with third countries, festivals, managed on EC’s behalf by Education, Audiovisual and Culture Executive Agency (EACEA), as well as special actions, the European Capitals of Culture, four European prizes in the field of culture, managed directly by the Commission (DG EAC). Trough European prizes in architecture, cultural heritage and pop music are given recognition. It will be more discussed on this Programme later in the paper, about the significance and necessity of programmes financing European cooperation in the field of culture.

4.1.4. Programme “Creative Europe”

Culture, as well as media and the audio-visual sector can trigger community changes and have the power to create new social relationships to motivate people to use their abilities to be creative. The next programme will have to be bold, aligned with the overall strategy

launched by the European Agenda for Culture, and embedded in the overall vision of sustainable and inclusive growth outlined by the Europe 2020 strategy. Its objectives will be refocused, its design and management improved, and its budget increased for 30%.

The “Creative Europe” programme would support European cinema and the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. With a proposed budget of €1.8 billion for the period 2014-2020, it would support tens of thousands of artists, cultural professionals and cultural organizations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry, allowing them to operate across Europe, to reach new audiences and to develop the skills that are needed in the digital age. By helping European cultural works to reach new audiences in other countries, the new programme will also contribute to safeguarding and promoting Europe's cultural and linguistic diversity.

“Creative Europe” takes account of the challenges created by globalization, in particular the impact of digital technologies, which are changing how cultural works are made, distributed, and accessed, as well as transforming revenue streams and business models. But these developments also create opportunities for the European cultural and creative industries and the programme seeks to help them seize these opportunities, so that they benefit from the digital shift and create more international careers and employment opportunities.

In addition, it will create a new financial guarantee facility which will enable small operators to access up to €1 billion in bank loans. This sub-programme will consist of two parts: a financial guarantee facility, managed by the European Investment Fund, to make it easier for small operators to access bank loans; and funding to support studies, analysis and better data collection to improve the evidence-base for policy-making. Other strands will be the same as in programme "Culture": cooperation projects and literary translation.

The cultural and creative industries do not currently make the most of the Single Market. One of the difficulties the sector faces is language: the European Union has 23 official languages, 3 alphabets and approximately 60 officially recognized regional and minority languages. A Eurobarometer survey (2007) has shown that only a minority of Europeans watch foreign language TV or films and only 7% read foreign language books. A stronger focus on support for audience building and on the sector's capacity to interact with audiences more directly, for example through media literacy initiatives or new interactive online tools, has the potential to open up many more non-national works to the public. The Commission estimates that well over 100 million people will be reached directly or indirectly through the projects supported by Creative Europe. Culture plays a major role in the economy of EU-27. EU studies have found that the cultural and creative industries account for around 4.5% of EU GDP and 3.8% of employment (8.5 million jobs and many more if account is taken of spill-over into other sectors. Of the total budget of 1, 8 billion, for “Culture” is dedicated 30%, for “Media” 55% and 15% for Cross-sectorial (Financial Facility/data support/piloting)

General objectives are:

- Fostering the safeguarding and promotion of European cultural and linguistic diversity
- Strengthening the competitiveness of the cultural and creative sectors with a view to promoting smart, sustainable and inclusive growth

Specific objectives are: support the capacity of European CCS to operate transnationally, promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond and strengthen the financial capacity of CCS, in particular SME's and support transnational policy cooperation in order to foster policy development, innovation, audience building and new business models.

Reduction in number of calls managed by EACEA from nine to four: cooperation projects, European networks, European platforms and literary translation, in favour of project grants (not operating grants). Special actions managed by Commission will be European Capitals of Culture, EU cultural prizes and European Heritage Label. The current system of management, through the Education, Culture and Audiovisual Executive Agency, will be maintained.

4.1.5. Cultural policy of EU

By simplest definition, cultural Policy is the area of public policy-making that governs activities related to the arts and culture. The purpose of cultural policy is the preservation and development of cultural heritage and cultural identities – which enables the further development of all cultural processes and majority and minority groups on a territory. Cultural policy provides support for the optimum development of creativity through new cultural productions and broadens the circles of participation in culture through inclusiveness, making cultural values a part of the everyday life of the widest number of people.

What is the policy of the European Union towards culture? Is there such a policy? This policy exists and it is not explicit but based on the subsidiarity²² principle, a process that began with the explicit introduction of culture in the Maastricht Treaty. The cultural policy includes legislation on the free movement of goods and services in the cultural sector, author's rights and copyright, as well as legal instruments related to the audio-visual sector and media. The concept of a common European cultural policy is topic on political agenda for quite some times, and the need of it can be disputed, or maybe we should it as “simply” as context of European cooperation, instead of policy.

²² The principle of subsidiarity is explained in Article 5(2) of the Treaty, which states that the Community shall take action only if and in so far as the objectives of the proposed action cannot be sufficiently achieved by the member states and can therefore, by reason of scale and effects of the proposed action, be better achieved by the Community.

“(…) the main characteristic of the cultural policy of the European Union is that it seems to be caught up in a condition of ambiguity, (…) in a state informed by inconsistency between grand ambitions on the one hand and a lack of political *pouvoir* on the other, between financial neglect, disinterest and its instrumentalisation as an ideological battlefield.” (Kaufman and Raunig, 2002)

It all started at the time of the Treaty of Rome, with a reference to culture as a factor capable of uniting people and promoting social and economic development. The European Council published in 1973 during the meeting in Copenhagen, a *communiqué* which highlighted the importance of culture and cultural identity for further integration at the European level. Resolution 22 on cultural heritage and harmonization of legislation in the field of copyright, and harmonization of tax laws relating to culture followed. In the year 1987 the European ministers of culture officially established the Council of Ministers of Culture and the ad hoc Commission for Cultural Issues. In 1991 the first framework programme for the support of the audio-visual industry “Media”, have been established. Then, in 1992 came to power Article 128 in the Maastricht Treaty – later to become Article 151 in the Treaty of Amsterdam, the first Article explicitly relating to culture, also defining that all decisions about culture should be adopted unanimously and confirmed the principle of subsidiarity. During 1996 and 1997, three new programmes aimed at financing culture were introduced: “Kaleidoscope”, “Ariane” and “Raphael”, as well as a new framework programme, “Media II”. In 1998 programme “Culture 2000” was conceived, followed by framework programme “Culture 2007”. The common cultural policy for EU could lead to the establishment of measures to protect and promote cultural diversity and ensure equal respect for the economic and cultural aspects of cultural goods and services.

4.1.6. Cultural Policy of Serbia

Cultural policy is connected to all the major concerns of our society: economic stratification, international relations, information technologies, education, as well as general community development. Cultural policy is both, a product and a process. The current cultural policy model in Serbia is described as a combined etatist-democratic model, due to decision-making processes for open competitions transferred to independent commissions.

“From access to participation, from participation to inclusion, this “aim” of cultural policy had symbolized the changes in conceptual, referential frame, as well as in the ways of practical implementation of cultural policies in Europe in second part of XX century.” (Dragičević Šešić, (2011), ENCATC Glossary – ACCESS, University of Arts, Belgrade)

In order to describe cultural policy in Serbia we have to have in mind historical socio-political circumstances. After the wars in 90’, the cultural infrastructure as relic of the self-governance times became too large to survive and required public funds that couldn’t be provided. This remained the case even to the present day. Together with the territory, Serbia has lost audiences, readers and markets. The cultural market in Serbia was ruined due to the

huge inflation rates (100% daily) and decreased standards of quality of life in the country under severe sanctions. The price of an art work, a film, or a theatre ticket, became insignificant - equally for the audience and for the institutions, development and market became futile. The “heavenly” nation²³ was continuously exposed to pro-nationalistic contents usually through trashy folk music and domestic movie production fostered on TV programmes, owned by the ruling government and their supporters. This influenced the nation’s common “taste”, habits and cultural practices, with extremely shattering impact on younger generations growing up in Serbia in that period. The consequences are still evident. The recovering process is painstaking and needs to be supported by a long-term strategy which would nurture nation’s cultural needs and raise the participation and consumption of cultural services and goods. “The analysis of cultural field (*le champs culturel*) had shown great discrepancies within same society regarding not only cultural capital (Bourdieu, 1988) mostly reproduced through “family inheritance”, but also possibilities to approach and use cultural offer. The centralization of cultural production in cultural (national) centers, its presentation and display within institutional system which demanded also “the capacities for use” (educational level, family habits, financial capital, free time), not offering much stimulants (such as attractive appeal, adapted working time, friendly hosting, special programs for groups with special needs, etc.) – provoked two major tasks of “new” cultural policies in 60’- task of democratization and decentralization.” (Dragičević Šešić, *ibid*).

According to the Compendium of cultural policies on the profile of Serbia, the objectives of cultural policy presented, are defined back in 2001. These objectives were never officially approved by the Parliament of Serbia, nor carried out decisively and clearly in practice so far. The main objectives of the cultural policy are decentralization, establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work, setting a new legal framework for culture (harmonization with European standards), multiculturalism as one of the key characteristics of Serbian society and culture, re-establishing regional cooperation and ties.

Even since the democratic opposition overthrew Milosevic regime, which marked the beginning of the exhausting transitional period, cultural policy in Serbia has continued to face severe difficulties. Interesting view on the matter has Borka Pavičević, CZKD director “War was in fact expropriation of former socialist property. And while we listened during the nineties to the stories of Serbs, Croats, Muslims, St. Sava, Church, Kosovo, this and that, we had a transition of socialist expropriation of property. And then, without any real ending of the war, without drawing the line, we entered in the transition. The privatization was consumed by the people who had the “war money”. The biggest problem is that the real discontinuity with the nineties was never made.” (“Ne verujem vlasti, a naročito ne ovoj” Interview in Blic newspaper, September 2nd 2012)

The Ministry of Culture and Media has overall responsibility for culture, which it partly shares with the Secretary for Culture in the autonomous province of Vojvodina. Over

²³ Attribute from the Milošević era, defining Serbians as chosen ones by the God

the period of five years (2007-2012) Serbia have changed four Ministers, four State Secretaries and more than few Deputy Ministers. In addition it merged with the Ministry for telecommunications. Also it went through three restructurings of the public administration staff, with fourth on the way. In May 2007 at the beginning of the new government, the newly appointed minister and Deputies in the Ministry of Culture keenly started to work on new priorities and strategies, working groups were created, public debates were held on drafts of new legislation. It was enthusiastic and involved the Minister, the representatives of the Ministry and various experts in cultural field. In September 2007, the new Ministry of Culture has officially expressed its own aims and priorities, approved by the Parliamentary Committee for Culture. But, after only one year (2008), the government changed and new Minister for Culture initially continued to realise the priorities set by the previous government.

In 2011, with the new Minister the priorities set in the earlier period remained unchanged, based on the postulates of freedom of cultural and artistic expression and respect for the right to culture, equality of all cultures on the territory of Serbia and helping the sustainability of cultural identities and cultural difference, responsibility of the public service for the development of culture and the arts, support for the development of artistic quality and innovations in culture, development of the modern, efficient, rational and creative system of management in culture and public action in culture and respect for authors rights. The original ambition had to be re-defined due to the economic crisis which has worsened already difficult situation, but it also gave some alibi for the inertia. Cultural policy was based on the keywords - transformation, rationalisation, concentration and innovation. Although the ministers frequently changed, there is some declarative political continuity. The reforms of existing structures, transition to a market economy, and creation of new procedures were initiated, but the processes slowed down considerably due to constant political alterations.

The big problems arise due to the absence of adequate legal frameworks (concrete laws in culture, taxation, property issues, etc.), lack of funds on the local level, and not clear plans for further decentralization, since the fiscal and political decentralization is not really a subject of interest in Serbia. In Serbia, uneven development in all cultural sectors is evident in all country regions, except in Belgrade and Vojvodina, where the infrastructure is more developed than in other parts of Serbia.

The challenge is to articulate a transparent, pluralistic vision for cultural policymaking that recognizes the integral connection between culture, education and all remainder of our lives. Cultural policy in Serbia up to now has been dealing with the past and limited to the elements of national identity, fantasizing on cynicism and xenophobic self-sufficiency. "In all aspects of our culture, certain amount of hermetic exists in relation to the world, as some kind of uncommunicative self-reliance But the problem is also the whole society being in frenzy with myths about openness and hospitality of "our good man", myths about pride, defiance and spite towards the others that somehow ceaselessly - do not understand us" (Dimitrijević, B. "Prošlo je vreme državnih umetnika", Interview in Politika newspaper interview, 2010).

European integration was considered as an ultimate task for previous governments (e.g. signing of MoU for programme Culture 2007-2013). The political coalition in power has declared the same political agenda concerning European integrations, but one might have doubts how they will reconcile with everlasting flirting of this political option with Putin's Russia. It depends on political will of this Minister and the government he presents if Serbia will sign the new Memorandum and participate in the new EU programme, and continue this commitment to European integration which started with earlier governments.

Since 2005 the cultural heritages presents the financial priority of the Ministry of Culture. In Serbia the budget for cultural heritage has been increased by 25% while the amount of money intended for competitions accounts approx. 2-3% of the total budget of the Ministry of Culture, by the data from Compendium. We may presume that this trend will be followed by this ministry. Judging by the media statements of the new Minister (appointed in 2012), this priority will not be changed, and some "new" national cultural policy will be supported "Art must be patriotic. We need to activate people who are neglected. We need to insist on the traditional national values. We should rely on our ancestors to show us the way."

Significant strategic advancement was made with the adoption of the Law on Culture by the Serbian parliament, although real implementation could not begin without creation of the new bodies foreseen in the Law. Council for Culture on state level was formed and the Group for strategic planning became operational. As the new Law on culture provides, experts were engaged during 2011 which worked on the strategic document on cultural development for the period 2012-2020. The experts have finished the working draft of the strategic paper, but this document is not available to the public, and without political support it stayed just dead letter. The cabinet is declaring that this long awaited Strategy in culture is "in the procedure"²⁴. National strategy for the development of culture in Serbia should be one of the priorities of the new cabinet for enhanced coordination and harmonization. It remains to be seen what the newly appointed Minister will do with this document, and to what extent it will be implemented in practice. Cultural policy stands as an essential public commitment in realizing fundamental preconditions of socio-political pluralism. It's to be seen what will be done in this area, giving the global and local problems that are always putting culture issues off the political agenda.

4.2. PARTNERSHIPS AND COOPERATION

The key players of transitional society and bodies for implementing defined priorities, such as ministries and government agencies, but also regions and cities, and civil society at all levels must be willing and capable to actively participate in public procedures in the process of strategic planning and cultural policy priorities implementation. Inter-ministerial

²⁴ The preparation of the National strategy for culture took more time than expected, it consists of 3 parts that should be integrated in one document stated the Secretary of the Ministry in charge for this document

cooperation on the level of the Serbian government is random. The gap in partnership between institutional and non-institutional culture is still existing, as well as lack of intersectorial alliances and partnerships. Also the partnerships on all levels are of utmost importance, with bodies dealing with the European integration in Serbia Serbian European Integration Office/SEIO, The Delegation of the European Union to the Republic of Serbia and EU Information Centre in Belgrade. CCP Serbia have been cooperating more than satisfactory with SEIO office since the beginning, organizing joint events and exchanging relevant information, the Delegation remained inert since culture is not priority of its agenda and with EUIC cooperation was unsatisfactory and unilateral.

4.2.1. Serbian European Integration Office/SEIO

One of the key players would be Serbian European Integration Office/SEIO, established in 2004, as a Serbian Government service. SEIO prepares for adoption the acts of the Government designed for supervising, directing and harmonizing the activities of ministries and special organizations in relation to the European Union association and accession and formulates public information on the process of European Union accession and association. SEIO also performs other activities in the domain of European Union accession and association as delegated to it by the Government. The Office conducted survey on citizens' opinions on the EU at the end of 2011, which showed that support of citizens of Serbia to joining the EU dropped to 51% in December last year, compared to the June survey when it stood at 53% of respondents. After the initial negative reaction due to unfavourable developments in the European integration process when Germany blocked Serbia's candidacy in December 2011, citing tensions in Serb-dominated northern Kosovo, citizens still rationally assess national interests. According to results, if a referendum were called tomorrow with the question: "Do you support Serbia's EU membership?", 51% of citizens would say "yes", 28% would say "no", 18% would not vote, while 3% do not know how would they declare themselves. 53% of respondents believe that it is the fault of the state leadership that Serbia did not obtain candidate status, 32% believe that the cause was a bad situation within the EU, while only 5% think that Kosovo-Metohija is the problem. The number of those who would be against Serbia's entry into the EU at a potential referendum increased from 24% in June to 28% in December. The current rate of support of citizens to joining the EU is at its lowest since 2002. The research on citizens' opinions on the EU has been conducted since September 2002 every six months - in June and December.

In the framework of the European Union accession, the Stabilization and Association Agreement (SAA) an international treaty signing have granted Serbia the status of associated state to the EU. Two of the most important obligations that Serbia is undertaking by this agreement are the establishment of a free trade zone and harmonization of legislation with EU law. Two years after its signing, on 14 June 2010, the Council of Ministers of the European Union decided to unblock the process of ratification of the SAA between the EU and Serbia. The decision was adopted after the Hague Tribunal Chief Prosecutor Serge Brammertz

informed the Ministers of the EU that he was satisfied with Serbia's cooperation with the International Tribunal for war crimes in former Yugoslavia. In 2011 European Commission presented its annual Enlargement Package in which it recommended that Serbia be given the status of candidate for membership in the EU. The European Commission recommends opening negotiations with Serbia as soon as Belgrade achieves further good progress in normalizing the relations with Kosovo. In 2012 the European Council granted Serbia candidate status.

Serbia became a candidate country, which is basically a tool for developing countries. The European integration is in fact a struggle for a better education system, safer roads, cleaner environment, new jobs, cheaper and better products and safer tomorrow. Interests that Serbia oriented towards European integration are in the political, economic and social sphere. Moreover, the process of European integration enables Serbia to overcome systemic and developmental challenges, to create conditions for sustainable economic progress for their citizens. The government of Serbia wants to prepare the country for EU accession between 2012 and 2015. However, it seems much more likely that it would happen later due to many domestic problems and extensive reforms that should be implemented, as well as general political agenda concerning enlargement. The Serbian government has declared that the status of the Kosovo region should not be tied with the EU negotiations. It is clear that for many problems there is no strategy and no will or capacity to implement any strategies that do exist.

4.2.2. Delegation of the European Union to the Republic of Serbia

The Delegation of the European Union to the Republic of Serbia has been giving the political and financial means through its various programs and specific instruments of the pre-accession assistance, and one of these instruments is the "Civil Society Facility" set up in 2008 to support the development of civil society, dynamic civil society actively participating in public debate on democracy, human rights, social inclusion and the rule of law and with capacity to influence policy and decision making processes in the Republic of Serbia. The overall indicative amount available by call is EUR 1.800.000 with grant between the minimum EUR 50.000 and maximum EUR 150.000.

Through participation in the programs of the EU, Serbia can increase its growth potential; demonstrate courage to change old ideas and practices, and to instruct the potential to develop the society through innovative projects. Beside "Culture 2007-2013", Serbia is participating in "Tempus", "Erasmus Mundus", "Lifelong Learning Programme", "Progress", "FP 7", "Youth in Action", "CIP" and still waiting for the signing of the memorandum for the "Europe for citizens" programme. Serbia became a candidate country, which allows it to get through the process of European integration actually fight for better educational and cultural system, tolerant society, innovative research, social solidarity and a safer future for their citizens. Interests that Serbia orientate in the direction of European integration are found primarily in the political, economic and social sphere, and what we can use to achieve the progress they are just means the European Union. Participation in the EU programs might be

one possibility for Serbia to revive the current collective apathy, and take an active attitude towards the current process of European integration, through responsible and organized in relation to social reality.

The main focus of the Commission's political dialogue and financial assistance for candidate and potential candidate countries is the Copenhagen criteria (political and economic criteria and alignment with the *acquis*). Various pre-accession programmes such as IPA²⁵ as well as specific policies do have a real impact on the cultural sector. In Serbia, cultural activities have been financed primarily by CARDS and EIDHR. As regards CARDS, many projects which primarily supported media had an additional indirect impact on the dissemination and protection of culture (e.g. the project "Support to Yugoslav Film Archive"). Support under CARDS was also provided to assist civil society. However the Multi-Annual Indicative Programme (2007-2009) for IPA also leaves a window open for the future support of the cultural sector of Serbia. Priorities of its components include promoting local 'people to people' type actions, emphasizing stronger co-operation between public entities, NGOs in fields such as education and cultural co-operation, developing democracy, tolerance and conflict prevention and fostering co-operation among cultural institutions including museums and theatres.

4.2.3. EU Information Centre in Belgrade

The EU Information Centre in Belgrade provides the public with information about the European Union and EU institutions. Also their role is to provide information regarding EU - Serbia relations. EU Info center organize debates and forums about the EU integration; cultural events; courses and trainings for information providers. Part of the Working plan of the CCP's is to cooperate and exchange information with this kind of information providers, where the interest goes both ways- CCP provide information about the programmes and events and they disseminate and promote. The dependency on Delegation, political and operational, 2 staff turnover and bad strategies implemented, have made this natural CCP partner incapables to follow its pace. The only event realized was joint Info Day with all national contact points for EU programmes, only after persistent claiming of CCP Serbia Office on the importance on forming a platform of cooperation. Nevertheless with new Team leader appointed in 2012, with previous experience of working in Serbia, after few initial meetings it was clear that professionalism, operationalism and dynamics are in concordance with the working plan of CCP Serbia, so that more cooperation in joint ventures will be realised.

In order to further develop and establish dialogue on all levels, Serbian cultural sector should be able to rely on a solid partnership between all important actors. The Ministry of culture should be committed to pursuing a dialogue with the sector, which would provide a

²⁵ Instrument for Pre-Accession Assistance

framework for the regular exchange of views and best practices, input into the policy-making process, follow-up and evaluation. At a same time, the cultural sector should be capable to identify representative interlocutors in the ministries and other bodies dealing with culture and education. The independent scene needs a dialogue with public authorities and infrastructure in order to be capable to disseminate and influence opinions and documents.

4.2.4. The Ministry of Culture and Media²⁶

After the long period of ideological contamination and cultural isolation during 90', the cultural administration could not be immediately replaced, to be adapted to the need of transversal governance²⁷ and was put on low priority position in all governments' agendas, while economic and social priorities took precedence. This priority position didn't change more than a decade later. The Ministry of culture (as well as public sector in general) has not yet adapted to the new circumstances in contemporary Europe, involving new measures, instruments and approaches, creative and innovative, with proactive cultural policy. Collecting and filing ad acta of particular decisions signed by authorities in the structure of public financing system, and the system of public employees as bureaucratic form of human resources management, are long time ago outdated.

There is a serious lack of inter sectorial alliances and partnerships. Inter-ministerial co-operation on the level of the Serbian government is arbitrary, based on particular issues or projects, artistic and cultural issues in international co-operation and integration initiatives. Ministries of culture are always considered guilty party for all the drawbacks in cultural sector, while at the same time the Ministry of education or the Ministry of finance are rarely identified as responsible for the lack of initiative or the incompetence of the cultural working groups (Dragičević Šešić & Suteu, 2003). The need to create inter-ministerial working groups or funds is compulsory, especially regarding links between culture and education. Ministry of Foreign Affairs in the context of cultural diplomacy should, in cooperation with the Ministry of Culture, create a working group that would have different tasks in the context of strategic planning of cultural diplomacy: setting priorities, target groups, decisions about the programs and the like. It also should develop mobility schemes for cultural operators, art products, and fund for capacity building of professionals in the field. Providing grants for regional mobility might be significant initiative, due to re-establishment of similar cultural milieu ties and cultural cooperation, as well as development of the cultural market²⁸.

²⁶ Changed the name three times in 5 years , previously Ministry of Culture, Media and Information society

²⁷ replacing the pyramidal paradigm of authority

²⁸ See: research Dimitrije Vujadinovic, *Mobility of Artists and Cultural Professionals in South Eastern Europe*, Balkankult foundation, Belgrade, 2006

Symptomatic example of the lack of inter-ministerial co-operation presents drafting of the National Strategy for the Development of Science by Serbian Ministry of Science (in 2009) without consulting the Ministry of Culture. Some good examples exist, such as inter-ministerial co-operation, involving active representatives of different ministries, in the frame of the National Body in charge of the EUSDR – EU Strategy for the Danube Region (adopted in June 2011). This cooperation is involving the cooperation of the Ministry of Culture, Media and Information Society, the Ministry of Economic Development, together with the Tourist Organisation of Serbia and the MFA of the Republic of Serbia. The National UNESCO Committee is also situated within the Ministry of Foreign Affairs and has links with the Ministry of Culture and the Ministry of Education. A Joint Commission exists also with the German region of Bavaria and German region Baden-Wuerttemberg, and is composed of the representatives of The Ministry of Culture, Media and Information Society and the Ministry of Education, Science and Research, that are working together on specific issues. There are no inter-ministerial committees or inter-governmental networks responsible for promoting intercultural dialogue. However, some form of cooperation is been established with the Ministry for the Diaspora regarding the project for the promotion of the Serbian language in borderland areas among Serbian minorities and signing the agreement regarding the creation of the Centre for Language protection (in 2009) by three ministers: for culture, science and education.

The idea of partnership between the public and civil sector, first was imposed via policy guidelines by the Council of Europe²⁹ introducing participation of civil sector in the process of conceiving, writing and debating on cultural legislation (especially in the field of media, crucial for the development of democratic institutions). Still, governments used to offer the parliament their versions of a law, and even ignored the proposals of the civil cultural sector³⁰. In the Ministry, the strategy of cultural policy-makers was dealing with more general issues, which meant that policy debates about civic participation and citizenship, as well as instruments and forms of policy measures to promote participation in cultural life have not yet been developed. The Council of Europe is running programmes dedicated to research and evaluation of cultural policies programmes for training, cultural diversity, cooperation with the civil sector, including the mobility grants for cultural managers. Conformist politics have resulted in a highly protected public sector, public servants included, with the rest of the cultural intelligentsia being abandoned in NGOs, along with the precariat, without any social rights. Third sector cultural organisations are all too often perceived as being rivals to the public sector, or as troublemakers, instead of as partners to the government able to complement the work of traditional institutions, explore new territories and even act as public policy agencies (Inkei, 2009).

The same way that a ruling coalition needs for its legitimacy some amount of strong opposition, the state administration needs competent counterbalance from the civic or private

²⁹ already in '90

³⁰ in Serbia re-occured again in 2012

sphere (as stipulated in 2020 Strategy). The gap in partnership between institutional and non-institutional culture is still existing, as well as lack of inter sectorial alliances and partnerships. Civil sector is often equated with private, since they both abide by the laws binding private and non-profit sector. In the domain of culture, the private sector is the less willing to risk and opened to innovation, because they do not want to lose money. "The private sector represents often space of non-freedom (not usually an area of freedom), as guided by the mercantilist interests, making products liked by the others" (Dragičević Šešić, 2012). Civilian sector in Serbia has upper hand, in regards to public sector, looking at their potential for fundraising, creative management and ability to adapt to the ever changing conditions and requirement of the cultural environment.

4.2.5. Cultural diplomacy

Frank Ninković, diplomacy historian (Ninkovich, 1996) says that the widespread belief that diplomacy is all about power, not the common interests, and that the purpose of public diplomacy is to "... build agreements based on shared values".

Broad category of public diplomacy is trying to change the country's image in the world and public opinion in other countries, and thus - indirectly to make a positive impact on the shaping of foreign policy, by means of the military WHAM strategy³¹". In addition to creating a positive self-image, cultural capital is used to create social capital, contributing to international cooperation, and developing under the influence of European integration. Also, the positive image of the nation encourages foreign and trade policy, while at the same time encourages and promotes export of cultural products. By means of cultural diplomacy, as vital part of public diplomacy, country's own image in the world can be consciously affected. It presents a form of *soft power* and an important component of the means of various countries in managing foreign affairs: arts and culture play a significant role in shaping international image, personal international contacts, informal relationships, and official efforts to reach people in other countries. Traditionally, communication and information exchange took place between the governments, as a form of official diplomacy, which transfer into the public sphere with the increase of communication means and globalization, which contributed to a large audience around the world following international events, and 24 hours a day with easy access to information.

Cultural exchange programs, education, participation of artists from Serbia in exhibitions, festivals, projects, and generally the presence of visual and performing arts of Serbia is seen in positive international context. Culture is also a medium for dialogue establishment, means for creation of knowledge, connecting people and putting Serbia on the international level. Art is communication with the public, not only rational dialogue; it also includes the affective dimension, such as identity, religion or morality. The commitments to

³¹ "Winning the Hearts and Minds of the population" - U.S. campaign during the Vietnam War, and later in Iraq

respect and understand people and their cultures, as well as suppress the cultural imperialism are important goals of cultural policy. Entering the 21st century, cultural diplomacy is becoming more and more important component of international relations. After September 11, it was concluded that the ideas, culture and information, are just as important as the various strategies or official diplomacy, for example over the past 5 years it was the subject of official and unofficial reports in the USA³² (Wyszomirski, 2003).

In pursuing the objectives of external relations, the Ministry of Foreign Affairs should be involved as appropriate in increasing the EU-wide coordination of activities regarding cultural cooperation. Ministry should include the identification and exchange of best practices. As suggested by Dragičević Šešić, we should not forget that diaspora have all the freedom for creating networks or entering existing networks, wherein they could make the way for cultural operators in Serbia today, to represent their creations in the field of culture, abandoning the conservative, traditionalistic approach, unfortunately still vigorous and supported by the relevant Ministries. (Dragičević Šešić & Suteu, 2003)

Cultural policy priorities should be set by the government, with foreign and cultural policy relying on each other, and work together to help achieve the objectives of foreign policy. The culture could be used for the government needs to social development, to support the development of democracy, creativity, pluralism, and the accessibility of international cooperation³³ (Wyszomirski, 2003). The mapping of the sector in order to identify and better understand the full range of its stakeholders for cultural diplomacy should be done. The local and regional authorities and national cultural stakeholders should be actively involved in the process, and inputs should be gathered from civil society. One action plan should be created in cooperation on all levels and engagement of departmental bodies, as a driving force in the development of Serbia's international cultural policy, relating to economic, legislative, social and cultural sphere, and influenced by the UNESCO and the EU.

4.2.6. International Cooperation

By the judgment of the Ministry for Culture in Serbia, cities, municipalities, public cultural institutions, are very active internationally, while the analysis done by Compendium shows that the scope of cooperation is not satisfactory, as it does not have a policy and priorities, and mostly is re-active to foreign demands. The Serbian Ministry of Culture participates actively in the Council of Ministers of South East Europe, and supports the inclusion of culture in the Central European Initiative. Serbia joined the European project Transromania – The Romanesque Routes of European Heritage, connecting Romanesque

³² The effort to represent a country and its values in other countries and to other nations, is most vividly displayed in the motto of the CIA /Central Intelligence Agency - "to let the world see the American perspective of things"

³³ i.e. protection of the shared cultural heritage in multiethnic society

monuments in Germany, Austria, Italy, France, Spain and Slovenia, including three monasteries from the UNESCO World heritage list: Studenica, Sopoćani and Đurđevi stupovi, and two other: Žiža and Gradac (2007). A Regional cooperation council was created in 2008 as a follow up to the Stability Pact for the SEE.

Within the cooperation agreement with the Council of Europe, three conventions have been signed: *European Landscape Convention*, *Convention on the Value of Cultural Heritage for Society* (Faro convention) and the *European Convention on the Protection of the Archaeological Heritage* (2007), and the *UNESCO Convention for the promotion and protection of cultural diversity* (2009) was ratified. By a joint effort of the Council of Europe and the European Commission the Regional Programme for Cultural and Natural Heritage of South East Europe, and a working group for Culture and Society was created to foster the Ljubljana Process II (2011 to 2013), and which will also focus on capacity building mostly in the field of heritage. In 2011 (the seventh) joint Belgrade Declaration was signed, by the Ministers of Culture of South-Eastern Europe on the promotion of cultural heritage for dialogue, , focusing on contemporary art production – as a heritage for the future and the meeting on "Intercultural Dialogue and Film" involved film professionals from CEI country members was held.

Recapitulating the aims of cultural cooperation, Raymond Weber, former director of the directorate culture and cultural heritage in the Council of Europe, identifies five:” reconciliation, reciprocal recognition, creation of common discourses, imagining common solutions, awakening awareness of multicultural challenges”. He is underlying that “while western countries had time to develop and install these values during half a century, the western community is waiting from central and eastern Europe to acquire them in only some years” (Dragičević Šešić & Suteu, 2003). Antagonisms are still perceptible in the Balkan region as a consequence of the recent war. Heritage may be one of the possible solutions for the increasing impoverishment of the region, since heritage sites offer the possibility to stimulate regional cooperation, to trigger economic development and to implement new conservation methods. As suggested by Dragičević Šešić, “the multicultural and multi-ethnic societies in the Balkans are and ideal laboratory for finding challenging reconciliation formulas, but also a vision of an enlarged Balkan region, not limited to Yugoslavia and some of its neighbours, but including Greece and Turkey (not as developed, already European countries, but as cultural partners and historically binding communities).”

French cultural Center (now Institute Francais de Belgrade), Österreichisches Kulturforum, British Council and Goethe institute are still active providing mobility opportunities, but also of great educational importance concerning awareness of common values. These bodies, and additionally Hellenic Foundation for Culture, Instituto Cervantes de Belgrado, Istituto Italiano di Cultura di Belgrado, Wallonie-Bruxelles International and with

associated members: Embassy of Hungary and Embassy of Sweden, are being also engaged in European Union National Institutes for Culture (EUNIC)³⁴ cluster.

Although the support is generally significantly reduced in the region for the last few years, and some foundations and associations are retreating from the region, like Pro-Helvetia, while others stay but with reduced budget: Soros/OSI (crucial support for civil sector and cultural networks during 90's), Felix Meritis, Transeuropeennes, Traduki, BCIF, the Balkan Fund for Local Initiatives and ECF/European cultural Foundation remaining the main source of cultural cooperation financing, and weak financial resource that the Serbian partner usually has at his disposal. Also, Philip Morris and Erste Bank have developed their own programmes to support projects, mostly visual arts activities and culture and education, while Erste bank, together with BCIF – Balkan Community Initiatives Fund supports small artistic initiatives and projects in smaller Serbian cities.

The most important event concerning international cooperation, in the domain of European integration, was the signing of the Memorandum of Understanding (in 2008) between the European Commission and the Ministry of Culture of Serbia of participation of Serbia in the programme Culture 2007-2013. The aim of the Programme is to strengthen cultural identity through the development of cooperation in the field of culture, between cultural institutions and cultural operators, the exchange of artistic production and the strengthening of intercultural dialogue. Participation in this Program is a good way for further integration of our institutions in the modern tendencies of culture and connecting with partners from both, EU countries and the region, with opportunity to conceive and develop joint Pan-European projects. Also, the Cultural Contact Point Serbia Office, as implementing body of the Programme was formed.

V CULTURAL CONTACT POINT SERBIA POSITION AND ROLE ANALYSIS

Short History of Nearly Success of CCP Serbia Office

What is the current position of CCP Serbia office, in the organizational and financial framework? Hierarchically, organizational structure of CCP is generally confusing, even so for its founder – the Ministry of Culture, media and information society of the Republic of Serbia. Moreover, even with the significant progress in promoting and implementing the programme “Culture”, over the last 5 years, CCP Serbia office is still not fully recognized by its administrative system as valuable, functional and promoting body of the Ministry. The CCP office organisational structure didn't develop over time or changed according to the environmental, personnel, or political changes.

³⁴ EUNIC is the network of the international cultural relations institutes from the member states of the European Union. Formed in 2006, it has 27 members from 23 countries.

CCP Serbia does not have its own, independent legal or financial status. The role of beneficiary is given to *Center for Study in Cultural Development (Zavod za proučavanje kulturnog razvitka/ZAPROKUL)*, a public body under direct steering and funding competence of the Ministry of Culture. For the minister at the time and his advisors, delegating the role of beneficiary to public institution was the easiest manageable option. Furthermore, this decision was rashly taken in November 2007, due to dead line for the CCP budget application in December 2007. Ministry also nominated the Head of office in September 2007. Thus, CCP Office is both, international contractual obligation and the program of the Ministry³⁵ and the project of ZAPROKUL, role delegated to an institution whose activity corresponds in some segments to the office activities³⁶.

Since procedures within the Ministry are slow and burdened with rigid procedures, and financial management concept outdated, the conceived operability of the CCP office was almost impossible to be realised without delegating the role to other institution. Since its conception in 2007, continuing the first year of formal start of the CCP office in Serbia (2008), the staff was confronted with numerous obstacles. It was partly expected due to new form of financial/legal office status never implemented in the Ministry of Culture before, which needed some extra time to become fully operational and was partly delayed due to unexpected events such as early elections (February – presidential, May –parliamentary). For two months the Parliament was not created, which resulted in delay of the whole government functioning and dry alteration of the ministers and staff at all executive positions.

Just when the basic procedures have become effective between ZAPROKUL and the Ministry, in October 2009 the new director of ZAPROKUL was appointed, and the whole relation had to be revised. In May 2010 at the insistence of the Minister at the time, the office has physically moved from ZAPROKUL to the building of Ministry of Culture, as part of the overall plan for the CCP office to be part of the new systematization, and establishment of special sector for European integration. In the meantime, the former Sector for International relations and European integrations was closed³⁷, the Assistant to Minister has resigned (of the mentioned Sector), State secretary dismissed, which forced CCP Head of office to direct all communication in a straight line to the Minister. In operational sense this was disastrous situation.

In 2011, after consultations in the Ministry, it was decided that ZAPROKUL shall remain to fulfil the role of the beneficiary, “in the best interest of CCP Serbia”. The idea to launch CCP Office within the system of the Ministry was abandoned. Actually, for unspecified reason, there was no interest in dealing with CCP’s future status at all, and therefore the *status quo* proposition made by the Head office as the least bad was accepted. In 2012 the legal and financial status of the office hasn’t changed regardless of the once again

³⁵ based on the signed MoU

³⁶ Data base of cultural institutions, research, cultural policy, etc.

³⁷ relevant for CCP operations

announced changes. At present, the CCP office is operating under the Media sector in the Ministry of Culture loosely connected with the Group for European Integrations in Media and Culture (Chart 5.). And above all stated in this Chapter, the political support was constant and the good will of all succeeding ministers was sincere.

The government institution are under larger organizational constraints, political and social influence, with more subordinate power; there are also legal and formal constraints, their span of impact, public scrutiny, public expectations, lack of self-evaluation and decision criteria, authority relations and the administrator's role. There is an uncomfortable tension between the need for a decisive cultural transformation of outdated bureaucracies in order to enhance flexibility and innovation on the one hand, and the desire to maintain the standards, structured adviser-subordinate relations and appropriate procedures that are necessary for quality civic service for a broad range of stakeholders on the other. In the Ministry of Culture, the political leadership should trust bureaucracy, since the public good requires a bureaucracy that is loyal and professional, capable and willing partner. Coupled with transformational leadership, Serbian cultural sector is in exhausting transformation, and needs unbiased, participative strategies to make progress.

CCP Serbia was recognized by professional environment, referent for bodies dealing with EU integration, accepted by cultural sector, but never acknowledged by the bureaucratic system of the Ministry of culture. Many researchers have suggested that values are significant interpretation of organizational attitudes and behaviours – so, the same way the <head of office was not capable of comprehending the bureaucratic system; the system was rejecting his position. By turning down job offer from the Ministry for permanent employment, the position of the outsider in regard to the system was consciously assumed. The CCP manager should be a person with a wide range of skills which include planning, communication and organizational skills. Also considerable level of awareness of the wider environment in which the team he leads operates.

Having all problems in mind, finding right legal status for the office will multiply its operational capacity, increase potential of positive influence on culture sector, but public awareness as well, bringing cultural issues back in agenda of politicians and stakeholders.

5.1. QUALITATIVE AND QUANTITATIVE ANALYSIS OF CCP OFFICE

In relation to the requirements of the general objectives of the national, but also the European cultural policy over the next decade, the outcomes of the analysis could help the role of CCP offices to evolve, develop and adapt to the needs of the sector. The aim of the qualitative and quantitative analysis is to try to validate the role of CCP offices and network in the future, as the important cultural policy instrument, actor of change of the professional sectors in Serbia, as well as in Europe, and the valuable actor in facilitation between the government bodies and cultural sector. Also, by analyzing the impact of the objectives of the Programme, and activities supported by funded projects on cultural sector, the importance of

financing mechanisms for culture supporting cultural actions throughout Europe will be highlighted. The public administration, as one of the key actors in European integration of Serbia, and its role will be examined through questionnaire analysis of the CCP offices network. The responsibility of the public service for the development of the culture and the arts and development of the modern, efficient and creative system of management in culture is declared priority of the Ministry of Culture. Can we use culture or “Culture”, as the way to achieve these priorities in Serbia?

5.1.1. Evaluation of CCP Serbia Office Seminars and Workshops (2008 – 2012)

CCP Serbia office has working in an frustrating administrative context due to permanent changes in government and public administration, with the low level of development of national cultural policy, also with the lack of technical skills and experience of cultural managers, not alone in the EU programs, but also in international cooperation projects, with poor access to information technologies, of the large part of the cultural sector³⁸. Center for Study in Cultural Development, published the Research on cultural resources of districts of Serbia (2011), sponsored by the Ministry of Culture. This publication deals with local authorities cultural policies in Serbia. The research indicates different issues in culture, such as lack of funds for renovation, infrastructure and programs, as well as lack of expert personnel and professionals in management, the absence of specific organizational units for culture at the level of local government, lack of continuity in management, strong politicization. Also deficiency of strategic planning both, on national and local level, as well as in cultural institutions was observed. Another useful research was conducted in 2009 dealing with local cultural policies. According to research, strategic documents in the field of culture generally do not exist, and cultural policies are not implemented based on the long term and well defined objectives.

Since its inception CCP Office have dynamic and active communication with the cultural sector, continuously monitoring the needs of the cultural sector and seeking to respond to them through the topics to be covered in the seminars and the corresponding program. Through evaluation forms, participants (coming from different public institutions, local authorities, NGO's, Associations, and freelance cultural managers) evaluated the seminars, the content, quality of teaching, usability for daily work, the web site and the usefulness of the seminar in general.

From the evaluation analysis (9 seminars and workshops in the period 2008-2012) the quality of the seminar it is highly assessed, which continued during the whole analyzed period. High quality of the seminar (62% respondents) assessed by participants, speaks of the maintenance of the adequate standards set by CCP offices in the implementation and content of the seminar. The organization of the seminar was given, by 78% of participants, the highest

³⁸ especially out of Belgrade and Vojvodina district

score during the observed period, from which it can be concluded that the planning, realization and organization, are the advantages of CCP office.

CCP office is frequently inviting guest lecturers on seminars; professionals from different fields from Hungary, Great Britain, Germany, Romania, Croatia, Slovenia, Italy etc. This opportunity as the content of the seminar (67%) and the quality of teaching (68%) were consistently rated very high, indicating recognition of the needs of the cultural sector, and providing relevant information about the “Culture” program, as well as other important segments of the cultural sector of Serbia, in the context of international cooperation. Cultural institutions in Serbia, although recognizing the need to move towards a project based fundraising, still do not consider that it is possible to apply this sort of management in everyday work. This stance is leading to a deeply rooted logic of static management of state funding. The largest number of participants is visiting the CCP Serbia website only from time to time, which indicates that information over the internet is not the primary method of gathering information for our cultural sector, and in addition websites have become too static form of media, and CCP Serbia should consider opening an account on the social network for faster and more effective dissemination of information. Criticisms are addressed concerning restricted time frame in which it is implemented, too much information, more theoretical than practical approach, excessive use of English words in speech etc.

The transition of cultural sector in Serbia started with archaic human capacity, without a clear strategy and unable to find diversified funding. Hence a clear need arises for institutional transition - the transformation of existing infrastructure and new development and entrepreneurial model of cultural institutions, able to generate and adopt innovative models of organization and operation of national, regional and local level. The current administration must be without further delay professionalized and decentralized, it has to redefine its priorities and improve the quality of knowledge and skills in order to optimally meet the needs of contemporary art production, the principles of modern management in culture, processes of European integration and altered model of cultural policy in Serbia.

According to research conducted by Center for Study in Cultural Development, only 6% of the local budget is allocated to culture, with the largest number of municipalities or cities between EUR 50.000 - 150.000, while the highest percentage budget share for culture of the local authorities is EUR 5 to 8 per capita. The very structure of budget of cultural institutions is clear 57.8% goes to wages, then 22.3% on the material costs and 19.9% for programs. Representatives of the local authorities see the lack of funds to renovate facilities and investments in infrastructure and lack of funding for programs, and in a slightly smaller percentage inadequate expertise of the management personnel and their number, as the biggest problem.

Through the analysis conducted by the CCP Serbia Office, we will see that the effect of the Program activities and the Office implementation activities is the strongest precisely in relation to the mapped problem regarding the competence of personnel in culture. What is interesting is that personnel of the cultural institutions at the community level, in 72.4%

believe that the situation in culture severely bad, but they put emphasis on the lack of funding for program activities, which provides a strong argument for the participation of Serbia in EU programs that fund project activities in culture.

5.1.2. “Culture” programme and CCP Office’s effect on the cultural sector in Serbia

The total number of successful organizations in Serbia in period from 2007 to 2011 is 43, participating in 48 projects financed by the “Culture Programme 2007-2013” (few organization involved in several projects). Out of 43 successful applicants, eight institutions are participating in the Strand 1.1. Multi-annual cooperation projects and thirty-five in Strand 1.2.1 Cooperation projects. Qualitative and quantitative analysis of the impact of “Culture” and the effect of the CCP Office on the cultural sector in Serbia were done in May 2012, via electronic questionnaire with 43 questions to successful organizations (for the period 2007-2010). The questionnaire was sent to 27 addresses, and 93% of organizations responded to the request of CCP office (see more in Appendix A).

The questionnaire was filled in by 68% of NGOs, 28% of public and less than 5% of private organizations. In relation to the number of employees, or size, 80% of organizations have less than 11 employees. This reflects the fact that the NGO sector, which mainly consists of small organizations, has a greater capacity to apply the European funds, which is a paradox in relation to public institutions which have the infrastructure, staff and financial stability of life in the state budget. Public institutions need a necessary education and trainings, wider professionalization in order to increase their general capacity. Concerning creative management or creative leadership in Serbia civil sector has upper hand, judging by the results of analysis. However, this distinction between public and civil sector is not always true, for quality cultural institutions can be found in all three sectors.

Most organizations represented (52%) the performing arts sector, 36% the interdisciplinary, 16% the protection of cultural heritage and visual arts, 12% audio-visual, and 4% other sectors - architecture, design, and two libraries. Organizations in performing arts sector are most active and demanding, in financial and production sense, and require broad international cooperation and exchanges in all segments. The largest percentages of organizations are from Belgrade (76%) and Novi Sad (16%). Publicly proclaimed, but never clearly and decisively implemented, decentralization has failed. CCP Serbia had 4 to 6 yearly Info Days in cities out of Belgrade (Niš, Kragujevac, Požarevac, Kruševac, Zaječar, Bor, Novi Pazar, Palić, Kanjiža, Bač etc.) that had average of 15 participants, but the fear of not being able to get additional funding for the project and insecurity about operational capacity on one hand, and learned inertia from the other, kept them out of application.

There is an obvious positive score of more than 64% of respondents, in terms of strengthening the capacity of the cultural sector thanks to participation in the Program. Most of the respondents (76%) estimate that the effect is largely the creation of new art / cultural

events or projects of high quality, showing that participation in the Program is a good way to engage high-quality artistic and managerial personnel who can present challenging projects; creating enduring partnerships is largely achieved by 80% organizations, indicating that the participation is the good way for the creation of international cultural relations, sustainable partnerships that last after the initial implementation of the project, as well as good positioning of organizations from Serbia on the European cultural map; successful dissemination of project results has been implemented to a large extent by 56% organizations, indicating that more work has to be done on the promotion and dissemination of successful projects in order to increase their visibility, especially at the local and national levels, and to feel the impact on the audience and develop the European perspective of the audience and the participants. In accordance with the idea of creating lasting partnerships by participating in the Program, that promotes the initiation of large viable projects and the duration of which exceeds the period of funding by the EU, plans to resume 60% organizations.

The dissemination of information on successful projects with the participation of Serbian institutions by CCP Office needs improvement and greater support from the Ministry of Culture. Although the predominant view of the inability to place news from the field of culture in media, perceived insufficiently attractive because of “burning” political issues, which one of the Ministry’s PR officer faint-heartedly formulated “no one is interested in culture!” It is clear that the Ministry has to deal with this very important segment to maintain the important issues related to culture in the focus of interest of the citizens.

Most participants (72%) were aware of the existence of the CCP Office at the time of application. However, it should be noted that most of the information came indirectly, while searching to find information online about the European funds. Most of the respondents assessed the quality of information about the “Culture” program in seminars and workshops (80%), and on the CCP website (88%) as good. CCP Office is giving special attention to the quality and presentation of information to meet the identified needs of the sector, which the respondents identified and evaluated positively. Over half of the participants addressed the CCP Office in the stage of application on various grounds, from seeking information about the Program, assistance in filling out applications, helping in search for partners, which indicates that the office was recognized as an relevant advisory body.

Respondents were asked to evaluate the key capabilities developed by their organization in the seminars organized by the CCP office, and the highest ranked project management (56%), followed by networking and (52%) in general management, accounting / financial management (48%), fundraising (40%) and (4%) organization estimated that they had no effect. This result shows the effects of educational seminars organized by the CCP Office to pay special attention to just the above mentioned facilities necessary for the successful implementation of international procedures and demanding projects.

The difficulties experienced by the vast majority of respondents (84%) indicated two major weaknesses of cultural administration in Serbia - the lack of financial support to cultural projects and inadequate legislation that requires reform and harmonization with

international regulations. The cultural sector is heavily reliant on the Ministry of Culture when deciding on applying for the “Culture” program, which emphasizes the responsibility of the Ministry to continue its practice of funding.

We asked respondents to comment on the CCP Office performance, and 10 organizations (out of 25 participants), responded by presenting only the positive evaluation of her work, necessity, energy and management expertise, generosity and openness in communication, initiative and active approach. Suggestions are made for increasing the scope of the office, increase number of employees; focus more on educating the public institutions and a decentralized approach. Dominant among the comments was the perceived need of greater influence on the CCP office on Ministry of Culture’s procedure of co-financing, as well as the generally greater impact on the work of the Ministry.

5.1.3. The CCP Serbia office activities analysis (Work Plan)

CCP Serbia office is conducting auto evaluation every year through evaluating the implementation of the Work plan and implemented activities. In the period 2008 – 2011 the CCP Office conducted over 4,000 telephone interviews with those interested in the program “Culture”, 45 cultural operators sought assistance in developing projects, mediated in seeking partnerships in 18 cases. The contacts database of CCP offices has over 2,000 emails, which are grouped according to different parameters (i.e. sector or region); according to Google analytics CCP website has been visited 18.258 times. During the monitoring period (2008-2011) CCP office has organized 22 seminars / workshops / info days, 23 in cooperation with other CCP offices or other bodies dealing with EU integration, and has participated in 49 activities organized by others. These events were attended by over 17,000 participants and 106 speakers from all over Europe. CCP Office has printed 17 publications and 18 different types of promotional material (stickers, office clips, aprons, Shopping bags, shirts, piggy banks). CCP office is benefiting the strategic support of 84 different institutions at local, national and European level (see more Appendix C).

Due to the set of activities that CCP office implements, good indicator might be acceptable results in number of successful applicants who received grant from EU: up until 2011, 43 cultural organizations from Serbia participated in 48 European projects and 14 publishing houses with 19 projects and more than 100 books of European authors translated into Serbian.

5.1.4. Success rate beneficiaries

The projects funded in 2007, involved only one institution in Serbia, on the position of co-organizer, 4 co-organizers in the projects funded in 2008, while 16 organizations from Serbia had benefited from membership in the networks co-funded so far (2007-2011). From Serbia in 2009, 4 organizations received a grant at the position of co-organizers, 6 publishers

with 19 books (6 books in Serbian language translated into Hungarian and Slovenian), and 16 organizations have indirectly benefited from participation in funded networks. A total of nine institutions from Serbia, at the position of co-organizers received funding in 2010, six publishing companies with 25 books (21 books translated from Serbian language), and 20 organizations have indirectly benefited through participation in the funded networks. Among projects proposed for funding in 2011, a total of 13 institutions from Serbia succeeded in the competition: at the position of co-organizer 12 organizations, and at the position of the coordinator, for the first time, were selected one organization, and seven publishers with 40 books in translation. A total of 17 successful applicants and 8 publishing houses shall be funded in 2012 (Strand 1.2.2. Literary translations).

NOTA BENE: 10 festivals from Serbia applied in 2010. (e.g., four from Macedonia, 26 Croatia, 29 Slovenia) and none received enough points for a grant, because its limit was very high (95 of 100). A total of 674 applicants, represented a huge number, given that they funded only 26 festivals Europe-wide, in comparison with previous years when there was much less, for example. in 2008 - 16 projects!

Strand Success rate %	call	2006	2007	2008	2009	2010	2011
	budget	2007	2008	2009	2010	2011	2012
1.1	applied			1	2	2	11
				7			
	selected	1	1	1 12,5%	2 100%	2 100%	2 18%
1.2.1	applied			3	5	2	2
				4	21	21	37
	selected		3	4 50%	0% 7 33,3%	1 12 56,5%	14 36%
1.2.2	applied			8	10	26	
	selected			6 75%	6 60%	7 30%	
1.3.5	applied			0	2	3	
	selected			0	0%	0%	
1.3.6	applied					10	7
	selected						1 14,3%
2	applied				3		

					20 network		
	selected		16 network 33,3%	16 network 33,3%	20 network 31%		

Table 2. *Success Rate Beneficiaries*

Analysis of data on the supported projects in Serbia show a positive trend in increasing the total number of accepted projects, as well as higher rates of success in relation to the total of projects supported by the EU. The tendency is particularly evident in the projects in Section 1.2.1 - Short-term projects (Chart 2 and 3).

The Chart 3 is showing the structure of successful projects from Serbia, which dominates short-term projects of cooperation, which in 2011 accounted for more than 73% of all accepted applications. There is a marked trend of stagnation in the projects in Strand 1.2.2. The literary translations, but the success rate for this Strand is excellent and constantly growing. Analyzing trends in the period 2009 - 2011, the number of successful applicants from Serbia to the “Culture program 2007-2013” has increased by almost threefold.

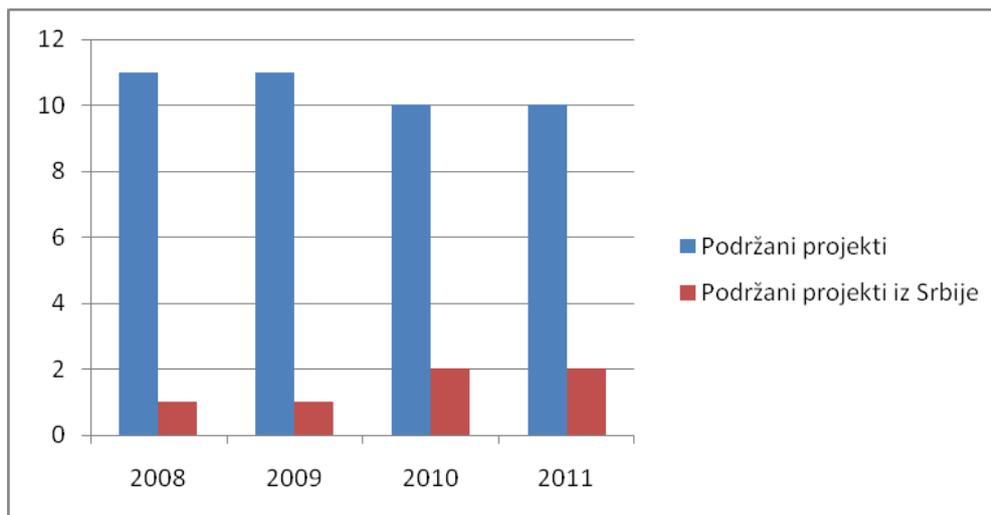


Chart 1. *Multi-annual projects Strand 1.1*

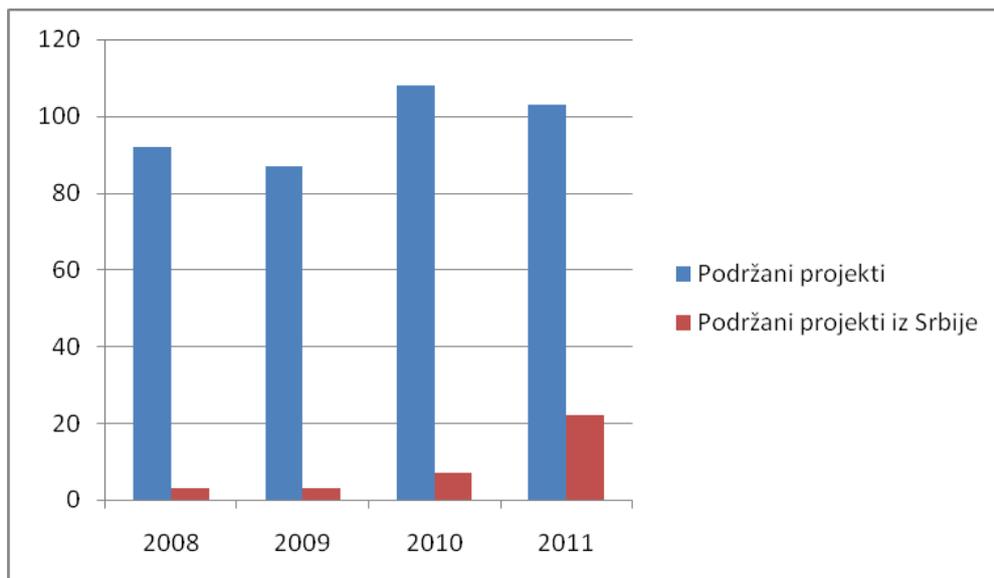


Chart 2. Short-term projects Strand 1.2.1.

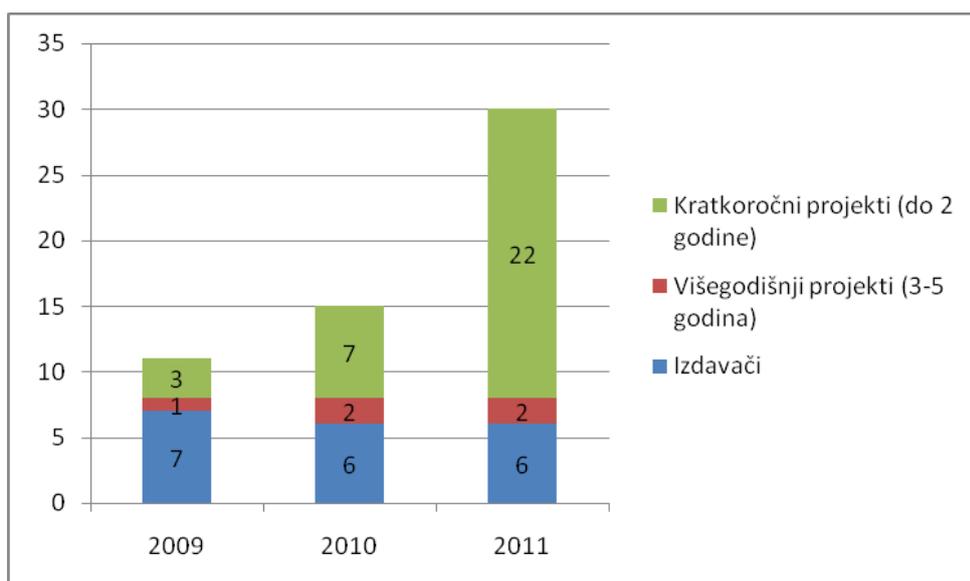


Chart 3. The structure of successful projects according to Strands

5.2. FINANCIAL AND LEGAL FEASIBILITY ANALYSIS

In order to analyse financial feasibility, all expenses concerning Serbia's participation in the Programme, such as Contribution of the Ministry of Culture for the programme "Culture" participation (entry ticked, 50% coming from IPA), the share of the Ministry of Culture in the CCP office operating budget and amount of support to successful applicants until 2011. For the legal feasibility, the experience of other CCP offices was taken on board, and revised according to reality of Serbia.

5.2.1. Financial Analysis

Comparative overview of the total direct costs and program income (income = EU funds that are allocated to the successful applicants from Serbia) in the period 2008-2011 gives us a clear picture of the financial benefits and potential of the” Culture Programme 2007-2013”.

TOTAL DIRECT PROGRAM COSTS	2008-2011 yrs.
Contribution of the Ministry of Culture for the program “Culture” participation	214,000.00 €
The share of the Ministry of Culture in the CCP office operating budget	122,714.00 €
Support to successful applicants (a 30% local participation)	479,292.70 €
	816,006.70 €
TOTAL DIRECT PROGRAM INCOME	
Funds granted to successful applicants - EU grant (Culture 2007-2013)	1,663,674.00 €
DIFFERENCE = FINANCIAL BENEFITS OF THE PROGRAM	847,667.30 €

Table 1. *Financial sustainability analysis of Serbia's participation in “Culture” programme*

Financial benefit through the “Culture Programme 2007-2013” participation of the cultural sector in Serbia in this period amounted to EUR 847,667.00. Towards the end of the programme, with 12 more organizations awarded by EU grant, this amount will be higher.

Comparing this figure with some current national indicators, the conclusion is that these funds are not insignificant, for example: they represent a fifth of the budget dedicated for public institutions in 2012 of the Ministry of Culture (on the economic classification - 424 Services in the culture) or 23% of the budget projected for culture in 2012 of the Secretariat of Culture of the City of Belgrade.

5.2.2. Legal Analysis

In order to analyze the advantages and disadvantages of different legal status of the CCP offices, CCP Serbia has sent an electronic questionnaire to 31 address. The criterion of the legal status was: Public institutions/ organizations, NGOs and the Agency / Council /

government body. Questionnaire with set of 17 indicators³⁹ and one open question that represented a kind of argument pro/contra particular status, as well as option for possible recommendations for the optimal one. The questionnaire was filled in by good sample of 58% of the total CCP offices number at the European level. Out of 18 CCP offices that answered, seven are public institutions, within the ministries exist six, two are NGOs, and three are part of the Agency or Council.

In terms of relations between state authorities and CCP offices, almost all reported satisfactory interaction, and in terms of level of control (offered answers: high/medium/low) by the founder and institution representing the beneficiary of the grant and assuming the role of CCP office. Control is certainly clearly present, 39% of respondents have assessed it as high, and 44% as medium, which confirms the expected results having in mind the source of funding. Dependence on personal political decision was moderate for most 12, which is a great indication that shows that despite the noted high state control, CCP offices have strong autonomy. What is symptomatic is the fact that CCP offices in Scandinavia did not “understand” (comprehend) the question, not being familiar with this kind of obvious or blunt political control in their every day work life. Nonetheless, Romania and Serbia have clearly identified a strong influence, as a common symptom of their transitional state systems.

Strong support from the Government have more than half which is essential for maximum performance in fulfillment of the CCP action plan, ensuring budget, in relation to the cultural sector, as well as in the relation to the State which is the participant in the Program, paying the contribution for that participation. The high level of support is a good sign that the authorities are recognizing the importance of CCP position, or at worst they are not obstructing their work. Procedures (beneficiary) in relation to the state administration are declared as simple by 6 (Sweden, Norway, Lithuania, Finland, Estonia), by 9 average complicated, and 3 reported to have complicated procedures (Poland, Bosnia and Herzegovina, Latvia). In most cases, the procedures in relation to the state administration are not too complicated, which is good news for the operation capacity of the CCP offices. Scandinavia is of course let off the hook concerning complicated procedures, and in most cases legally they are the Agency or the Council. Still, a relatively high degree of frustrating administrative procedures show public institutions and offices based within the Ministries. Procedures within the CCP offices are not complicated or at worst are average complicated for the majority of respondents, which supports the argument that the CCP offices are the optimal operating body, dynamic and well organized, with ability and responsiveness to the indicated needs of the cultural sector.

³⁹ the level of affiliation with the state through ownership or control, interrelations between state authority and host organization, level of control of the state administration, dependency on personal political decisions (Minister, Director, etc.), general government support to office as a national representative in the international context, procedures, operational capacity, taxes/VAT and contributions for the part-time employees, degree of financial autonomy etc.

Most of the CCP offices has one or two employees, and only one with 4 people (Italy). The budget ranges from 10,000 EUR to 170,000 EUR, which reflects the country size and number of population. Most of the offices is placed in one office within the larger structure, with the necessary technical equipment (computers, scanners, videobim). Taxes and contributions for the part-time employees are ranging from 33% to 55%, while in Serbia the excessive taxes (and contributions) of 78% for the service contract (CCP Serbia has 2 members of the staf) which spends unreasonably already modest CCP Serbia budget (EUR 70.000). The level of financial autonomy is reflected in 15 offices that depend entirely on the state budget, and only 3 capable to apply for other funding sources. This heavy dependence on the state budget can be described as a major problem for the functioning of the CCP office, because there is no backup source of income in case when for some reason, the government support is missing. Most of the CCP offices organizations, with different legal status, are either exempt from paying taxes or can recover it, which is certainly valuable for the CCP offices with small and medium budgets. In Serbia, NGO organizations can recover their taxes, while public and government bodies have to pay taxes which can not be recovered.

In the new Memorandum of understanding that Serbia should sign in order to participate in the „Creative Europe“ program, the clause of exemption from tax for a CCP grant received from the European Commission, should be standing. Budget spending (and costs approval) are authorized by accountant and director of the organization that is a beneficiary of the grant, and in most cases control the spending of the budget indicating a large autonomy of European CCP offices and a high level of trust by public administration. Grant has to be converted to local currency in 8 cases, while in Serbia only NGO's can have an account in euros, which can be opened in commercial banks. Public institutions, must transfer all payments in euros into dinars (loca currency/ RSD), with a considerable amount of money lost in this process due to fluctuations of euro rate during the fiscal year. 16 were Confident about the support they get for their budget is 89%, while only 2 offices were unsure of the certainty of obtaining funds from the state for the CCP budget depending on political reasons.

5.2.2.1. Advantages and Disadvantages: What do European colleagues have to say?

The biggest advantage of public institution CCP's status is being a part of a well-known institution in the cultural sector, institutional capacity of the bigger structure (reception, accountant, seminar room, advice in economic issues), financial sustainability of the state budget. Position within the ministry provides more space for political lobbying, possibility to communicate directly with the Minister and close to the main sources of information concerning European integrations. A good overview of all the sectors and financial security, safe independence regarding state control, informal relationships within the organization, representing the benefits of the status of the Agency /Council. The Foundation has an almost perfect relationship with the Ministry, which are not high demanding, Head of Office is free to make decisions, awareness of the need and necessity of mutual support and a

great relationship with the cultural sector. However, this information is related only to one specific case.

A lot of bureaucracy and requirements that are related to different standards and procedures, which take a lot of time in public institutions, are the disadvantages of this status. The disadvantage of the status of the Ministries is a possibility of conflict of interest, slow decision making, and too complicated administration. NGO gets additional workload concerning additional fundraising and activities, heavy dependence of the slow decision-making hierarchy principle from the Ministry, as well as small number of employees in relation to the large amount of work and responsibility.

Recommendations

Swedish model implies that national offices of the EU programmes, are always within the Agency, which also represents the state level. State agencies in their work, have access to all relevant information and is associated with many stakeholders (institutions, artists, NGOs) as well as connected with regional and sometimes local authorities. Swedish CCP believes that this way of public administration is at the appropriate level, where the agency provides the same information for all stakeholders and presents an ideal form for the CCP office. The ministries in Sweden are quite small, while there are large government agencies. Many issues that are processed at the level of the Ministry in other European countries, in Sweden are implemented at the state agency level. A similar situation exists with Finland and Norway, where the role of the CCP office is also entrusted to the state agency. Italian CCP sees the financial autonomy of the Agency as a key feature. Also, for the Montenegrin CCP, the best choice would be an offer within the independent specialized agency or in public cultural institution, which is financed from the state and the EU budget.

The best possible legal status for the colleagues from the Czech Republic is a private organization that can expand its activities to the needs of the cultural sector in the country. A colleague in Croatia thinks of the position of a department within the Ministry as the best solution, because it provides good insight into the relations in the sector and beyond, possibility to communicate well with colleagues from other departments, control the funding of the cultural sector on the level of the entire state and has secured space and technical facilities. As the only problem, he points out the difficulty to separate the cost of office expenses from the general Ministry's budget. A colleague from the Slovenian CCP noted a general problem of the size of the annual budget (regardless of the formal status), that has not changed since the beginning of the implementation of the program, regardless the changed conditions in Europe. To make the relationship between the ministry and the CCP office stable, a contract that covers all 7 years of framework program implementation should be signed (which is updated on annual basis), also delegated contact person within the Ministry with clear instructions from the state administration, which must work together in constructive and proactive way in the best interests of the cultural sector and the European Union's programs and services provided by the CCP office. Same as the colleague from the CCP Estonia: she believes that the independence of the office from political pressure of the

ministry is mandatory, as well as using a simple procedure analogous to NGO's that provide the operational and maximum efficiency. The commitment of the employees in the office for an extended period is very important for obtaining best results, and in the long run provides better visibility of the CCP offices (in relation to public / government institutions, media ...). Also, cultural operators can build lasting and loyal relationship with its employees. CCP Hungary has maybe the best appropriate status, as a public organization supported by the Ministry - but actually not part of the Ministry, which allows them to be maximally flexible and efficient. And for the colleague from Romania, the status of public institution offers little more flexibility in terms of procedural and administrative operation, in relation to the Ministry, which encourages cultural activists to turn freely to CCP office. In addition, the ministry provides secured financing every year. Icelandic CCP representative, starting from the office's own experience with MEDIA Desk in Iceland, said that he finds the legal status of public institution the best, because it allows for greater autonomy and more flexibility of the office.

VI RECOMENDATIONS AND PERSPECTIVES

Providing public services is one of the fundamental governmental functions and is therefore regulated through general legislation. It mostly deals with legal status (the determinative factor for organisation, managing, funding and controlling) and the central system of public servants. The main difference in comparison to Western countries is the introduction of the typology of legal entities of public law. Nowhere else are public institutions, public agencies or public foundations recognised as special types since all of them are considered as governmental units performing a public service.

6.1. LEGAL STATUS RECOMENDATION

In order to understand better the CCP Serbia organizational structure, formal relationships and relative situation of its positions is presented (Chart 1.). Without independent legal status CCP Serbia is in specific relation with external and internal bodies. Important bodies for the CCP's are the European Commission/Executive Agency for Culture, Education and Audio-visual on European level and the Ministry of Culture on national level. The Ministry is the founder of the Office and EC/EACEA is the last reporting instance.

The institutional organization of CCP office is peculiar due to common practice of the Ministry which doesn't have the capacity to manage projects directly. The role of beneficiary of the grant, legal and financial identity was delegated to ZAPROKUL, the public institution under direct steering of the Ministry.

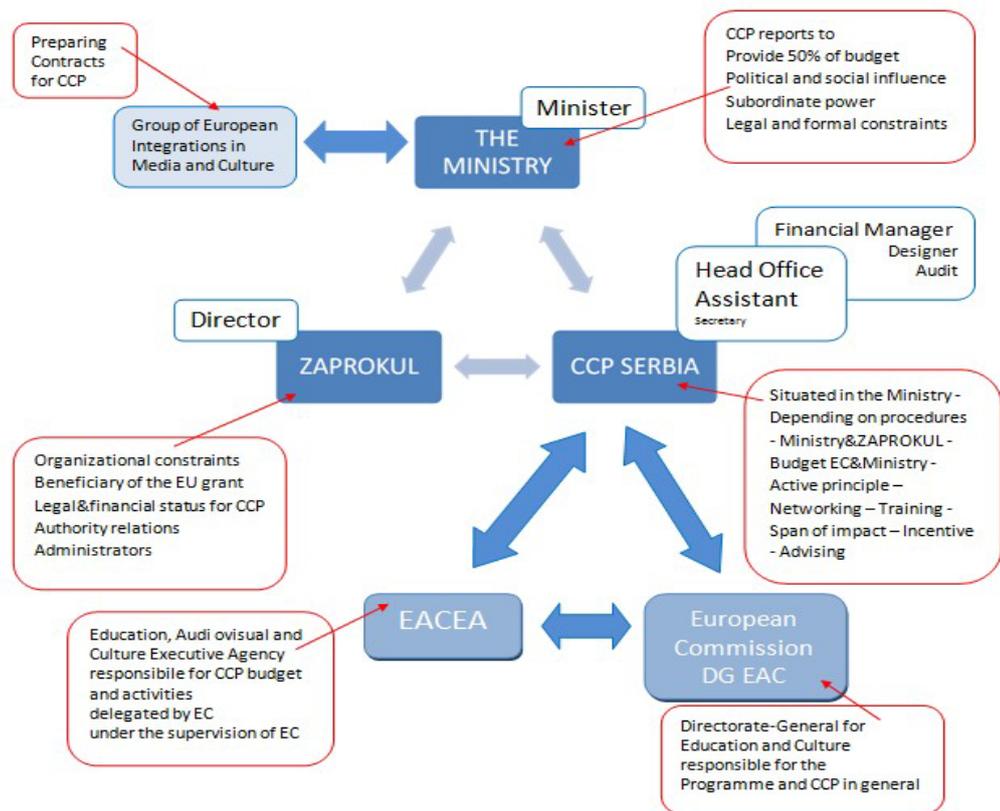


Chart 4. *Main roads & organizational structure: the way of interaction*

The Ministry is also the body which appoints Head Office and has the power to release them from the position. Head office has the right to engage her business associates and professional integrity when it comes to activities planning (Work Plan) and budget projection. Employees in the CCP office are signing the service contract with ZAPROKUL, defining job description in accordance with the foreseen CCP's work plan. Besides Head of Office, the Program assistant is employed, and the Certified Budget manager as a part time employee.

6.1.1. The Decision Making Process

The established system is product of creative compromise between the imposed rigid system of the Ministry, anxiety connected to dependability of ZAPROKUL in relation to the Ministry and the needs of CCP office for maximum operation. Director of ZAPROKUL is signing all official documents (application, Contract between the Ministry and EC/EACEA, Orders for payment etc.), being the formal beneficiary of the operational grant and legally and financially responsible towards EC/EACEA. Also, in order to protect his interests – he receives from the Ministry signed Request for payment for every financial transaction (salaries, travel costs, office costs, printing etc.) required by CCP. This paper is signed by Assistant to minister from Sector for Contemporary Creativity and Creative Industries, responsible for ZAPROKUL in general. The Ministry expects narrative and financial report (6

months and final), and allocates 50% of CCP budget in two instalments from national sources. All the paperwork, daily and annual reports, monitoring, financial report, audit and formal communication with EC/EACEA is done by CCP.

Within the Ministry, perception of the role of CCP was ranging from ignorance to resistance. System didn't identify it, but 3 subsequent ministers declared formally their support and acknowledged the integrity and professionalism of the Head Office. But reality was far from idyllic, direct communication with the ministers depended on acute priorities, and was unrecognized by the administrative system. The Ministry of Culture went through 2 reorganizations in 4 years. Merged with another Ministry and changed the name twice. Three ministers were appointed. In June 2012, the fourth minister was appointed, with the plan to make reorganization of the Ministry and re-open Department for international cooperation. ZAPROKUL is under procedure of shutting down by the government as unnecessary agency.

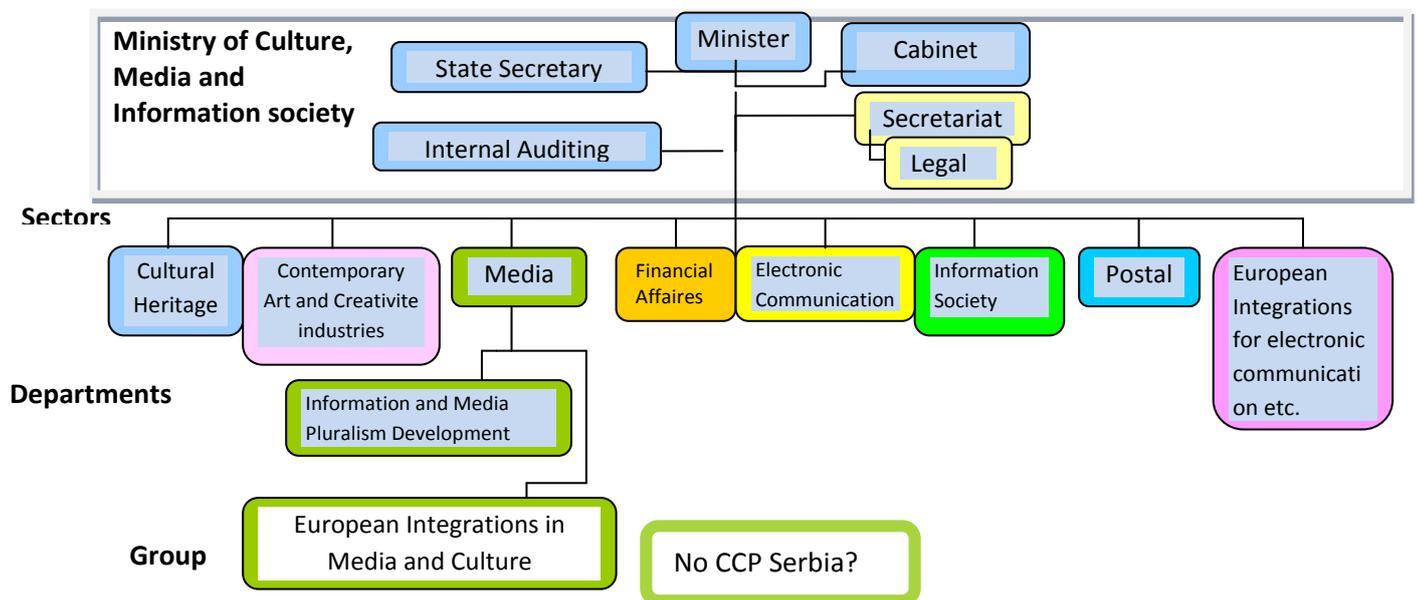


Chart 5. Organisational structure-the Ministry of culture, media and information society (2012)

The relation to the CCP is evident in formal published organogram of the Ministry (Chart 2.), where the CCP office actually doesn't exist. The office is not mentioned in the internal organizational structure description, as well. But it exists as the budget line and as banner on the website of the Ministry.

With full understanding of the problem for the Ministry, the CCP office requires communication at all levels, for all employees of the Ministry to be aware of the importance of this Program participation for the cultural sector in Serbia, and outstanding potential for the promotion of the Ministry and its supportive co-financing mechanism. The CCP office facilitate understanding of the importance of "Culture" programme, by supporting the protection of national culture and cultural identity, maximum exploitation of cultural resources, recognizing the cultural institutions as holders of the European integration processes.

6.1.2. Legal status of the CCP Offices

Zavod za proučavanje kulturnog razvitka / ZAPROKUL is only public cultural institution dealing with research in different issues concerning cultural sector, analysis lack of funds for culture, infrastructure or programs, also conducting research on strategic planning, on national and local level, and local cultural policies, as well as any other studies or analysis commissioned by the Ministry. The contract is signed every year between the Ministry and ZAPROKUL, with only change of the amount of funds to be installed by the Ministry.

An important next step would be a clear formalization of the role of the CCP office in a suitable form of operational body that can achieve maximum impact in the areas of activities assigned to it. The volume and types of activities required from the CCP offices should be revised and clarified in the context of the status modification.

The legal status of the other CCP offices in Europe differs: some are private, a slightly greater number in the public sector, while three have both status (Italy, Belgium and Czech Republic). In many countries of Eastern Europe offices are established as separate departments of the Ministries of Culture. This is an overview of the current situation in all countries participating in the “Culture” programme (35 + Serbia):

PUBLIC INSTITUTIONS	MINISTRIES
Belgium /Walloon	Albania
Czech Republic / Theatre Institute	Austria
Hungary	Belgium /Flemish
Iceland	Bulgaria
Lithuania	Croatia
Poland	Czech Republic Department of Cultural Heritage
Romania	Greece
Serbia	Italy
Slovakia	Latvia
9	Macedonia
AGENCIES	Malta / Secretariat for Tourism
Denmark	Montenegro

Finland	Portugal
Great Britain	13
Ireland	NGO
Netherlands	Cyprus
Norway	France
Sweden / National heritage board	Germany
7	Luxembourg
FONDATION	Slovenia
Estonia	5

Table 3. *Legal status of the CCP offices*

Out of 36 CCP offices, 39% are part of the ministries, 25% represent the Agency / Council or Public institutions, and 11% NGO's or other. Concerning its legal status change, CCP Serbia Office has 3 options: to be established as the Agency (or similar body established by the Government) or Public cultural institution or NGO.

There is no precise data in Serbia saying how many various agencies, councils, bodies, offices, directorates and administration offices have been established in the past decade, mostly on the account of the State. With more than 130 state agencies -Serbia is the absolute European champion. Although constantly talked about, their number will not be reduced next year, judging by the budget draft for 2012. An interesting example is the recent establishment of the Agency for maritime navigation, which will be addressed for examining the causes of maritime accidents, in a country which has neither a sea nor a naval fleet. Also, serious requests of IMF will follow the restrictive arrangement to seek dismissal of employees in the public sector and public administration, in order to reduce the number of public servants. The Government has committed to release every 10th employee of the state administration and local self-government to the IMF before the arrangement with the institution frozen. In Serbia the arm's length principle does not exist at all or it formally exists but with very limited autonomy. In 2003, the Agency for Cultural Development in Serbia was dissolved after two years of allegedly non transparent functioning.

Because of the inconsistencies regarding this question, the CCP Serbia office is suggesting the status of a **public cultural institution** as the optimal legal status in Serbia, as a second best solution, alternative to the status of state agency, which was assessed by a majority of respondents of CCP network as the best solution.

6.1.3. Recommendation for CCP Serbia legal status

Unfavorable and un-stimulating CCP office tax expenditure framework is conditioned by the ambiguous position of the CCP Office within the structure of the beneficiary. During the 2008-2011 period, the tax burden for some lines in the office budget ranged up to 77%. It is estimated that annually about 35% of the budget office goes to cover the cost of some unnecessary administrative procedures and taxes, instead of being directed to the program activities of the CCP office. The necessity of incorporating the CCP Office in the organizational structure of ZAPROKUL in this case, presents a natural, rational and cost effective solution.

Based on the results of the CCP offices in Europe operational analysis, in relation to their legal status, in order to reduce the tax burden on the budget, I propose the CCP office as integral part of the public cultural institutions, with a professional experienced team, solid operational infrastructure and the Ministry of Culture as a founder.

6.1.3.1. The position of the CCP office within new organizational structure

In the Statute of the Center for Study in Cultural Development, the activities of the Center/ZAPROKUL are mainly research and development on social sciences and humanities: Market research and public opinion, Data processing, hosting, Other Education, Communication and public relations, Books Publishing, Publishing of journals and periodicals. Internal organization of ZAPROKUL consists of three departments: General affairs, Research department, which includes: Unit of qualitative research and Unit for quantitative research, the Information - documentary Department that includes: Unit of computer processing and the Unit of Documents processing. In accordance with the Regulation on internal organization and job classification, adopted by the Director of the ZAPROKUL, as needed, other organizational forms can be determined, through the simple and feasible procedure, with the approval of the founder – the Ministry of Culture. I recommend the establishment of: Department of International Cultural Cooperation - Cultural Contact Point Serbia (TKK / CCP Serbia).

6.1.3.2. Recommendation for the CCP office grant TAX exemption

During the analyzed period, from 2008 by 2011, the planned annual budgets of CCP office were clearly defined and balanced, the actual expenditure and cash flows followed on the whole planned activities of the office, and were completely committed to the realization of the objectives of the CCP Work program. The total CCP Serbia office budget (2008 -2011) was: **239,714.00** euros or **23,086,942.50** dinars (calculated according to the EU official exchange rate). Activities of CCP office Serbia in the period were implemented within the approved annual budget, with the allowed deviations from the planned value of certain budget items. By Guidelines for the CCP offices, tolerances is defined of actual against planned

costs, within one budget item, in the amount of up to 20%. Republic of Serbia has not yet fully implemented the harmonization of domestic and international accounting standards, and therefore all procedures including the preparation of financial statements conducted in accordance with local regulations governing this matter.

Domestic legislation, in contrast to the laws of neighboring countries (e.g. Croatia and Slovenia) does not recognize or clearly define conditions and the right to tax exemption for services in the fields of culture. In the *Law on Value Added Tax/ VAT* ("Official Gazette", no. 84/04, 86/2004, 61/2005 61/2007) which recognizes the "*tax exemption for goods and services without the right to deduct input tax under Article 25 Paragraph 2 Count 14*) of the Law refers to "*the cultural services provided by persons (legal bodies) registered to perform this activity in accordance with the regulations concerning culture (...)*" but it is not clear what are the laws that govern culture, and who prescribes criteria for determining non-profit character of the institution, organization, projects, which remains underprovided in the Law.

In this regard, to be exempted of the payment of VAT on the EU donation (grant for the CCP Office operating budget), legal government authorities should be consulted and relevant agencies, so that the *Framework Agreement between the European Commission and the Government of Republic of Serbia, on the rules for cooperation in connection with financial Aid to Republic of Serbia*, to be signed for the next framework period (2014-2020), which would include relevant Articles on this issue, following the good example of Croatia.

6.2. THE MECHANISM FOR CO-FINANCING OF SUCCESSFUL APPLICANTS

The budgetary process, management and control of resources are defined by general legislation on public finances, with bureaucracy creating more rules and confusing procedures. The intensive bureaucratisation of funding procedures produces a mass of documents and data. The collected figures after report submission are not analysed, due to lack of the capacity to interpret. Usually, the possible audit becomes a formal procedure, without the transparent budgetary allocation. These procedures give public administration a feeling of security and guaranteed salaries. Paradoxically, the public institutions compete with NGOs for project funding from the same budget line, with dubious selection process. The decisions that are made are left without clear explanation or any consequential monitoring or evaluation after the funds are spent the commissions deciding on grants allocation make collective judgements, and not individual responsibility. The scarce funds "*chicken feed*" is distributed so as to comfort everyone, which is impossible. (Cvetičanin, P 2010). The good example that should be followed is the special fund for independent culture in Croatia, where the foundation *Kultura Nova* is going to allocate funds to NGOs (*Law on the "Kultura Nova" Foundation* being adopted in 2011). The Foundation is partly financed from the Lottery Fund and will have means of applying for additional funding from other sources. What Serbia needs is the cultural system that is more results-oriented and autonomous in governing with clear responsibility and instrumentalized cultural policy.

As the public investment in culture is being questioned and reviewed in terms of sustainable development in the time of crisis, the national support scheme for culture is even more relevant. Now EU politics is such that it helps the profitability of cultural products, while reducing budgets for experimental and innovative. But, if more is invested in profitable, there is less for non-profit, and essentially would have to be the opposite. Therefore it is necessary to set up legal frame for co-financing of successful applicants on program “Culture”, so that it becomes legally binding obligation for the Ministry of Culture regardless of who is appointed Minister. With concern deeply rooted in the cultural sector, in 2008 the CCP Serbia Office has managed to lobby for, and launch the co-financing mechanism in the Ministry for successful projects selected for grant allocation under the “Culture 2007-2013” programme. The basis of this scheme is draft document, written by the Head of office, and handed in June 2008 to legal department of the Ministry. This draft was never revised or any effort has been made to make it legitimate. The decision on co-financing is made by right to discretion of the ministers. Projects selected for grant allocation under Programme are co-financed by the Ministry: up to 30% for co-organizer and up to 50% for the coordinator of the Serbian financial participation in a project selected for grant. The national budget has special line for this purpose, although the sum to be allocated is provided by loose approximation. So Far (2008-2012), for this purpose the Ministry has allocated almost 22.000.000, 00 RSD (EUR 200.000, 00) to successful cultural operators from Serbia. This is a very important activity at multiple levels. The possibility of co-financing by the Ministry of Culture motivates cultural operators to participate in the Program, and cultural institutions in Serbia to become the favoured partner capable to provide equal prospects for participation in projects, and as a direct result - a noticeable presence of cultural institutions from Serbia in European projects.

6.3. CREATIVE STRATEGIES FOR CREATIVE PROGRAMMES

Target-oriented strategies should be developed that strengthen the special character of the cultural sectors and would lead Serbia on her path of European integration. Global crisis represents the gloomy framework. Since 2009 the state budget was repeatedly cut due to financial crisis which is the objective problem, and it is already now obvious that the situation will not go for better soon now. For Serbia to reach the ambitious objectives outlined during the elections 2012 would actually require a radical step ahead in the process of European integration. An obvious step, now debated among macro-economists, would be to move toward a fiscal policy (increased taxes and reduced public expenditures) as a necessary complement to the monetary union. But even that is not enough. There is a need to develop common coordinated policies, analogous to ones developed at the European level, which includes social policy, economy policy as well as education policy. Such a radical shift might look out of reach today in Serbia, giving the previous experience of the governments non-willing to take unpopular steps, being afraid of losing popularity with voters.

Cultural sensitivity, encouraging cultural cooperation and **capacity building**, development of democratic cultural policy, liberal programs to address important issues at stake will be necessary for the success of the process towards **European integration**. Investment in the organizations, such as ZAPROKUL with adequate profile to help cultural sector and help implementing cultural policy, might be good strategy for opening up of new spaces of co-operations, public debates, and collective creativity. Serbia needs the society that supports creativity on many levels, supporting the independency of culture and art in this society, the “activist” culture without profit, which keeps this society on its toes and provides necessary autonomy for cultural sector.

The European integration process should be promoted, not only valuing economic growth, but also democracy, sustainability, social inclusion and solidarity. Ministry of culture should reach out to **new partners, within civil** society and beyond, that share common views and promote same values. The support to arts and culture must not be seen only in the **economic framework**. In order for some national strategy to succeed, the suitable political instruments are needed, financial means and – most importantly – a clear political will from the government to achieve its goals.

6.3.1. The EU 2020 Strategy and creative industries

First, there was “Culture 2000”, then “Culture 2007” and now we are optimistic for new EU programme “Creative Europe”. New programme is dedicated to the cultural and creative sectors, proposed by the European Commission that will run from 2014 to 2020. The proposal is now under discussion by the Council of EU Ministers and the European Parliament. On the website of European Commission is stated: “Europe needs to invest more in its cultural and creative sectors because it significantly contributes to economic growth, employment, innovation and social cohesion. Creative Europe will safeguard and promote cultural and linguistic diversity and strengthen the competitiveness of the cultural and creative sectors.”

Androulla Vassiliou, Commissioner for Education, Culture, Multilingualism and Youth, said: *"This investment will help tens of thousands of artists and culture and audiovisual professionals to safeguard and promote cultural and linguistic diversity by making the most of the Single Market and to reach new audiences in Europe and beyond; without this support, it would be difficult or impossible for them to break into new markets. Creative Europe also promotes cultural and linguistic diversity, as well as contributes to our Europe 2020 objectives for jobs and sustainable growth"*.

Jacques Delors clairvoyantly addressed this point in his first speech to the European Parliament as Commission President in 1985: *"The culture industry will tomorrow be one of the biggest industries, a creator of wealth and jobs. Under the terms of the Treaty we do not have the resources to implement a cultural policy; but we are going to try to tackle it along economic lines."*

Creative Europe programme is dedicated to the cultural and creative sectors, bringing together 3 existing programmes: “Culture”, “MEDIA” and “MEDIA Mundus”, with the proposed budget of € 1.8 billion for 7 years. This new EU programme must contribute to the Europe 2020 strategy, meaning that mentioned sectors are considered drivers of economic growth and employment. One of main objectives is the capacity-building, aiming to help artists develop international careers and foster international networks to create professional opportunities, to facilitate peer learning, knowledge transfer and faster adjustment, which also favorably coincides with the needs of the Serbian cultural sector. The other important target would be development of long-term audiences for European cultural works. How to make culture more relevant to people?

6.3.2. Cultural participation analysis

In order to understand and start with strategic development of new audience, first we have to look at research on cultural consumption, participation, cultural needs, tastes and habits of the citizens of Serbia. Very important research and publication (2011) for cultural sector analysis is "Cultural practices of citizens of Serbia" by Predrag Cvetičanin and Marijana Milankov, based on 1.490 interviewed citizens of Serbia. Cultural needs in the narrow sense, such as reading books, listening to folk music and going to the movies, are the most usual responses. In terms of audience, data collected on cultural consumption has led to a devastating comprehension that Serbian citizens rarely visit programs of cultural institutions. During the 12 months prior to the survey, more than 60% of the interviewed citizens of Serbia hadn't been in the theater, cinema, art gallery or museum, or borrowed a book from the library. Active participants in cultural life present 1 or 2% for the most of the mentioned cultural activities. The basic aim of the research on cultural and lifestyles in Serbia, was to observe what cultural values are cherished by the citizens of Serbia, as well as how and how much they participate in culture, of private and public space, and what are their broader social consequences. So, which audience are we developing projects for in Serbia? What is the difference between Europeans and Serbians, concerning cultural practices?

Authors of the study, compared the cultural practices of the citizens of Serbia and EU citizens using the results of research "The participation of Europeans in cultural activities" and "New Europeans and Culture" that was done at the request of the European Commission (2002 and 2003), and the results of study done in 2007 by Eurostat "European Cultural Values". Comparing the results of the research, it was indicated that the degree of participation in cultural activities of Serbian citizens in most cases is average, and the relatively low level of participation of some of the "old member states"⁴⁰ and some of the "new" EU member states⁴¹ while cultural participation in Serbia in a number of cases is more

⁴⁰ such as Portugal and Greece

⁴¹ such as Bulgaria, Romania and candidate Turkey

intense than the average for the "old" and "new" EU member states. Of course, one should take into account that the participants in this study gave a much more socially desirable response or more simply, exaggerated with the scope of their activities. Concerning participation in public cultural events, such as visiting the theaters, museums and galleries, concerts, etc., Serbian citizens are ranked about average. Citizens of Serbia, somewhat rarely attend concerts of pop and rock music, comparing the "old" Europeans (and a little bit more comparing the "newer"), and similar to the new EU member states often visit concerts of folk music.

By the percentage of those who do not have any books at home, or have a small home library (with less than 25 books), the citizens of Serbia are on the bottom of the list, just ahead of Turkish citizens, but at least those with large libraries (with more than 400 books) are above average comparing with the "old" and "new" EU members. In Serbia, as in all European countries, watching television is ubiquitous. In all the countries where the research was done average respondents who watch television exceeds 90%, with the rate of 99% in Serbia. Radio in Serbia consumes less audience than in other European countries. With 33% of those who listen to the radio every day, Serbia is at the bottom of the rating list. Regarding musical taste, and frequency of listening to rock/pop music, Serbian citizens (51%) are in the middle of the list of European countries, somewhere halfway between France, Great Britain and Sweden and the countries from our region (Hungary, Turkey, Bulgaria and Romania) . And along with Turkey, Bulgaria and Romania, Serbia is among the countries with the largest affiliation to folk music.

6.3.3. Audience development

Besides general low purchasing power and lost cultural values of Serbian society, what else is demotivating people to consume culture? The concept of audience development is relatively new, and being one of the priorities in the future "Creative Europe" programme the Commission will be focusing on it. *"EU funding also helps thousands of artists and cultural professionals to reach new audiences."* (A.Vassiliou, visit to Arles, France in 2012). Audience development is a strategic, dynamic and interactive process of educating future audience and making the arts widely accessible. Educating and engaging citizens in experiencing, enjoying, participating in and valuing the arts through various means available today for cultural operators should be part of national strategy for culture (digital tools, volunteering, partnerships).

The education of audience starts very early, which means that it should be done strategically, by the state as a long-term process of making the arts accessible to all. The problem of not being acquainted with the codes of art, both in its elite and popular forms, prevents participation of citizens in cultural activities. Researchers Cvetičanin P. and M. Milankov⁴² have come to the conclusion that keys for the cultural policy in Serbia are new

⁴² Cultural Practices of the Citizens of Serbia, 2011

educational policy and new media policy. The lecturers which build up the idea of art to young people in the attractive, innovative a creative way, educational programmes on public channels, are the essential ingredients of cultural policy. The policy that wants to oppose the domination of trash art in our society, and ensure advanced existence of the parallel cultural worlds. Audience development is complementary to cultural education in schools, which could be conducted through activities conceived by cultural operators?

In Europe, some cultural organisations have already activities dedicated to it for a long time⁴³. The role of culture in the society as one of the most important elements of social transformation must be promoted, even in a times of global financial crisis. It is important to discuss how culture has become part of global politics and reconsider how people believe it affects their lives. Europe values the work of its most creative citizens, and the creative community is able to transcend borders, ensuring the participation of informed society. What we must have in mind are different abilities of different cultural groups in the audience, and in particular the various socio-economic and educational opportunities to acquire these cultural skills. “Mass culture” cannot be just criticized, and then expect from all the members in certain society to adopt the standards set by “high culture”. Citizens participation in the traditionally understood cultural activities (visits to theaters, cinemas, art galleries and museums, concerts, libraries, reading a book), or engage in art (professional or amateur) based on the results of this and previous studies, remains reserved for roughly a third of the population: the educated, more able to pay, younger and middle-aged. Thus two thirds of the population of Serbia remains outside the reach of the existing cultural policy measures.

Through this research, useful data on the characteristics of the active audience, as well as those of potential audience and non-audience, are obtained. Also, what is the relation towards the media offer, the level of information and general education, when culture and art in question. On the basis of studying of the characteristics and activities of the audience in Serbia, should present the basis of creation of formulation of the measures of cultural policy of the Ministry of Culture of the Republic of Serbia, Provincial Secretariat for Culture and city / municipal Departments of Culture.

There are a large number of audiences presenting those citizens who feel a predisposition towards a particular type of art, but do not translate it into active participation - which for some art includes almost half of the population of Serbia. Given the large volume of this potential audience, organizing activities of socio-cultural animation that would put this art closer and more accessible to all citizens of Serbia, appears as a necessity (in addition to improve the culture outside of Belgrade) Also, research has shown lack of cultural programs dedicated to children and programs adapted to elderly citizens (by time, place and manner).

6.3.3. Creative industries

⁴³ in Serbia the good example is NGO Kulturis from Belgrade

President Baroso recognised the necessity to “move towards an economy based on creativity, knowledge and innovation” and that “boosting the creative industries in Europe’s cities ” was a “key element of the European 2020 strategy”. Today, it is argued, Western Europeans live “forever in the economic present, comforting oneself with comparative statistics and a half-cosy, half-worried enjoyment of goods, freedom, and rights” (Tonra and Dunne, 1997). The threat is always there - that culture and cultural industries will be valued only in terms of their contribution to employment, economic growth or other political goals. On the EU level, the growth of the cultural industries is taken in account, and this has added legitimacy to the idea that national and local economies can be regenerated through the cultural industries.

I was wondering where the creativity in culture was before “creative industries” came out? How the cultural industries became such an important issue in cultural policy, when those industries had been largely invisible in traditional (arts or heritage based) policy for many decades? What is the effect of the inclusion of commercial and industrial culture into cultural policy system? The divisions between *traditional* and *new* are certainly creating a line between *art* and *business*, which is ideological and not logical. The distribution of funds in these two areas is different – one relies on “the market”, the other on a bureaucratic system of attributing value, and thus money. New forms of production, new understandings of “culture”, new forms of consumption and distribution have flooded the cosy separations of art/culture and mass culture fostering a view of the citizen as mere consumer.

So, creative industries became main subject matter, the “new black” in the times of crisis, due to dazzling feature to affect the economies and influence GDP. According to the World Trade Organization and UNCTAD statistics the growth of the area that is globalized the most - IT/Software, is clearly evident on the European market. Now, how do we measure things? Statistics tend to be collected differently in different countries, making comparison difficult and frustrating. Often there is no agreement as to whether we measure “artists”, or “tourism”, or “heritage”, or “creative” or “reproduction”, “distribution” etc. It is difficult to measure two distinctive things, so we can reduce all possible values into one and define the economic value as the only common “feature”. Someone can argue that economic indicator is threatening, sort of choking all other possible values. The concept of creative industries is a child of neoliberalism. Serbia presents a pseudo market, when actually there is no real market. “Transitional period is characterized by instability of political systems, chaotic economic relations, expressed exaggeration on the market significance, with no actually established market base (...) Cultural institutions are directed to the market that in fact does not exist (...). “(Dragičević Šešić and Stojković, 2007).

The protection of copyrights is overlooked by public administration, and a simple tax system is missing. Wide-spread piracy is mostly depriving the rights of local authors and publishers⁴⁴. With dedicated and transparent implementation of new government measures:

⁴⁴ Source Compendium

incentives for authors, sponsorship, creating authors' copyright societies, further improvement on the acquisition of books for libraries, in due time the problem might be diminished.

We are doing far worse than other countries in the neighborhood due to constant brain drain, and not because of lack of human resources. Lacking professionals, together with partocratic principles of employment policy, are certainly not helping in process of democratization in culture. The specific and systematic training and educational programmes should be available for cultural industry professionals in Serbia, but parallel in the region, for better exploitation of common market potential. A particular problem is the low purchasing power of the citizens of Serbia. The research results show that two thirds of the population of Serbia monthly can allocate up to 2000 dinars (EUR 17) to meet their cultural needs. One quarter can afford to spend up to 5000 dinars per month, and only 7% of the population more than that. This does not only impoverishes their cultural life, but also has serious consequences for the development of a whole cultural system in Serbia. (Cvetičanin, 2010). Under conditions where they have no one to market their cultural products, and no possibility to earn themselves what they need to sustain and advance of their own cultural activity, cultural actors in Serbia remain in dependence on the state and cultural policy, which is under the control of political parties – “partocracy”. Based on the Law in culture (from notorious 90’s), the cultural system in Serbia is outdated, with the preservation of public institutions being its main goal, making the employees surplus in cultural institutions gobbling up 2/3 of the national budget. The Ministry is presenting actual money boiler, without explicit cultural policy, focusing on indirect measures of cultural policy. In Serbia there is no systematic support for cultural industries development, with a lack of public awareness on the importance and economic impact of this sector for the development of the economy. Both, the liberalisation of the audio-visual market and the presence of private broadcasters on the market might boost up the Serbian audio-visual production (advertising sector, independent production) but mostly of entertainment programmes. In post-conflict transitional societies, such are Western Balkans countries, mainly due to destroyed industry and corruption, the problem of inadequate privatization is serious side effect. Countries in the region partly lost their market and did not establish enough pragmatic economic cooperation⁴⁵. Music and soap-operas are successfully exported throughout the region.

The programme “Creative Serbia 2020” is focusing on the development of the creative industries, with forums and debates, promoting creative industries as a concept for poverty reduction, employment of young people and raising entrepreneurship in rural and undeveloped cities in Serbia. The Creative Economy Group - Serbia was formed as a group of experts (economists, business administration specialists, bank and legal experts, local and regional development specialists, art market specialists, etc.) with the purpose to support the development of the creative industries Serbian cities. This group also proposed non-financial and financial support for creative industries (small-scale grants). Good initiatives in the field of cultural industries such as the NGO *Academica* from Užice (Central Serbia) animating and

⁴⁵ Source: Compendium

promoting the creative sector in South-East Serbia (started in 2007) can be a good example for regional platform. The acceptance of the Strategy on culture for the period 2012-2022 will give new authority and recognize new fields of culture such as design, crafts, architecture, and IT, which may help in overall awareness of the role of cultural industries in development of smart, sustainable society we want to become.

According to one definition, cultural industries are all branches of the arts that have the power to generate wealth and jobs. "Or is it, in turn a new utopia of public policies, life line for exhausted state budgets, the mean which serves the government to announce the creators to be self-sufficient - "Sustainable"? Are we raising false hope to impoverished and unemployed population, those who have lost their jobs in large industrial areas, that now all of them with the "creative economy" will be able to be successful thank to their different, individual talents ..? Shall we indeed regenerate urban communities only if we make them "creative cities", can we empower tourism with creative approach, while at the same time there is no infrastructure, roads, airports and hotels ... " (Dragičević Šešić, (2012) "Kultura između društvenog i ekonomskog bogatstva", site www.madmarx.rs)

Culture is now commodity in a way that it was not before. Culture contributes to economic development, through cultural institutions and cultural tourism, gives it legitimacy, while culture as a value on its own is now less evident. Cultural industries have to move beyond statistical data and be understood as manifestation of the transformation in culture, economy and society. Otherwise, they would present only "packed art" detached design of entertainment, a new "costume" for mass media and our "I am what I have" consumerist society. As required counterpart, the "activist" culture without profit that does not create jobs and opportunities, which tends to provoke and activate different human resources that exist in different parts of society, is needed as pointed out by Dragičević Šešić.

Serbia should first develop understanding of the Europe 2020 framework. Within cultural policy we have to deepen our reflection regarding this new "creativity paradigm". For the cultural policy to succeed, the one thing it must have above other things is credibility, particularly at a time of mass unemployment and economic uncertainty. We have to consider the fact that arts and culture with economic growth strengthen Governments position within education, culture and economic policies.

6.4. THE CCP SERBIA OFFICE

This study shows the beneficial role of the CCP office for the cultural sector, but also for the Ministry of Culture and Media and other stakeholders, bringing a considerable rate of success in project oriented cultural policy. The hypothesis - the important cultural policy instrument, actor of change of the professional sectors in Serbia and the valuable actor in facilitation between government bodies and cultural sector in the context of trans-national cooperation analysis is complete.

The level of financial autonomy is reflected in majority of offices that depend entirely on the state budget, and only few capable to apply for other funding sources. This heavy dependence on the state budget can be described as a major problem for the functioning of the CCP offices, because there is no backup source of income in case when for some reason, the government support is missing.

The outcomes of the analysis are shedding some light to the presumed necessity of the CCP's to evolve, in order to reflect the requirements of the objectives of the national cultural policies, as well as European cultural policy over the next decade. During the EC conference organised in Brussels president Barroso urged national and local authority leaders to "make sure that culture is firmly anchored in the long-term development strategies". We have identified ministries and government agencies, regions and cities as holders of the transformation of the cultural system at the state level, and civil society at all levels, so we have identified CCP office as well, as the the valuable players in the transitional society, that could be used as instrument for implementing defined priorities of the clear and dedicated policy. Serbia needs a cultural policy that will be based on the principles of cultural diversity, inclusive and dedicated to cultural dialogue, as a goal that Serbian society will strive, irrespective of ever changing political factors.

CCP offices should be able to implement and promote cultural policy committed to build and strengthen capacity of cultural operators, at the local, regional or national level, strengthening the strategic connection between cultural and education sectors, and enabling positive impact on conditions for creative people. Also, regarding organisations active at a European level, such as the CCP offices currently supported by the programme "Culture", the initiative to continue this form of implementation for the next *Creative Europe* programme is underpinned by both, European Commission and the Agency (EACEA).

Offering the understanding of the interdependence of cultural sector development and further improvements to cultural administration (performance based strategic management, training of administrators, establishing sound and sustainable research systems etc.). Mobility of cultural professionals and cultural products, supported by the Programme, is seen as a key engine of cultural sector development, and it takes a strong commitment from all stakeholders - national governments, local authorities, to shape the policy behind it.

In terms of the knowledge capital, cooperation and networking have generated follow-on activities, building solid foundations for future activity, fostering long-term benefits and forming partnerships that are strong enough to endure in the future programmes and answer the challenges. According to the EC report⁴⁶, the cultural fragmentation in Europe and current economic developments - and their effect on public spending on culture and the arts –

⁴⁶ ECORYS, Report from the Commission to the European parliament, the Council, the European economic and Social committee and the Committee of the regions, Interim evaluation report on the implementation of the Culture programme, 2011

present challenges for continued mobility and circulation, the building of capacity and thus for sustainable developments in cultural sector.

Although the most successful legal models are quasi-governmental - neither state nor private, there is any ideal system, but it seems that art councils and similar models from Sweden or Finland show that there are solutions that are neither the state nor the market. It should be possible that the departments, even in the public sector with the ideas, be run in sustainable way, with adequate matching government assistance, and develop through partnership exchange and projects, but only if it is open and if it is not politically instrumentalized.

Unquestionably, the role of CCP office is not a lifelong position and should not be transmuted to its opposite – inert public organisation depending on state budget. With the enforcement of the rule of law in political nomination, the 4 year mandate and open call are the only democratic solution in contemporary cultural system. Even if the decision is made by a political body - the appointments, delegations and choices must be monitored, and the same rule should be applied on CCP office role delegation. Public tenders for all leading professional positions, transparent selection procedures, clear professional references and controlling mechanisms need to become legal categories. In order to have creative managers and cultural leadership, an open call as stipulated in the Law on Culture, must start to be implemented, otherwise the public sector will be politically obstructed and hindered. Maybe the only argument supporting the recommended choice of *Zavod za proučavanje kulturnog razvitka* and establishment of the CCP department within, as sound solution for the next period is the somewhat particular situation in Serbia, with lack of continuity due to frequent political changes on every level, which bring to neglected development of cultural sector. Delegating this role to experienced management, already trained and identifiable in the sector, might be good starting point. Or maybe Serbian cultural sector has the time for “starting from the scratch” tactics at this particular moment?

The competence of CCP offices to establish partnership on all levels, contributing to exchange of information and experience among cultural operators at a local, regional level and with the EU, is noticed through its activities such as successful mediation in establishing partnerships of cultural operators, joint events with different stakeholders, training including managerial skills, general capacity building and networking capacities of the cultural operators. As shown in qualitative analysis of the evaluation of CCP Serbia Office Seminars and Workshops (2008 – 2012) most of the respondents see strengthening of the capacity of the cultural sector thanks to participation in the Program as strongest point, which effect of creating new cultural projects of good quality, creating enduring partnerships, as well as good positioning of organizations from Serbia on the European cultural map.

CCP office have positioned itself as relevant point for cooperation on national and international level, connected to professional institutions and universities, thus making it straightforwardly accessed through innovative trainings, seminars and workshops fostering human capacities building and potential of the cultural sector development. Working with

different target groups, administrators of public cultural institutions (directors, managers, program coordinators, marketing and PR managers, HR managers, financial directors etc.), but also with public administration of the Ministry of Culture, cultural administration of municipalities and cities, as well as with the province of Vojvodina, providing the best dissemination of the knowledge on all levels. In this way, a greater number of applicants will be enabled to use EU funds, and to understand the principles and processes of EU, in accordance with priorities of the new Programme: support the capacity of European Cultural Creative Sector (CCS) to operate transnationally, promote the transnational circulation of cultural and creative, works and operators and reach new audiences in Europe and beyond, strengthen the financial capacity of CCS, in particular SME, and support transnational policy cooperation in order to foster policy development, innovation, audience building and new business models.

In analysis of the “Culture” programme and CCP Office’s Effect on the Cultural Sector in Serbia results, the importance of existence of a mechanism for co-financing of successful projects of the Ministry of Culture whose procedure 60% considers acceptable, 20% good, 12% poorly organized. Respondents are asked to give suggestions regarding the procedure, and 11 (out of 25 participants), responded by presenting the expected majority view, that the Ministry would need to increase the amount of co-financing, as well as to procedures to be faster and more efficient. It was proposed that the Ministry should establish its own commission, with clearly established criteria and transparent procedures, which would decide on financing. Additional financial resources for a project (that took part in the Program) came from the state in 68% cases, from the city funds 36%, municipalities’ 24% and 4% local authorities (APV), and international funds at 24% and 2% sponsors, or its own resources. The fact that the state - Ministry of Culture, in most cases is the main co-financer of successful projects, speaks positively about the interest of the state to support the participation in European projects, in a paradoxical relation to the disastrously small scale promotion of this co-financing mechanism. Considerably less support at the local level shows the inadequate recognition of the importance of our organizations’ participation in European projects and the benefits that they bring to the community. Again, the insufficient use of other international funds, low interest of private sponsors and weakness of own resources are observed.

Majority of respondents believed that they found out about mechanism on the website of the Ministry of Culture, which is paradoxical given that this information is not published anywhere on the website of the Ministry. More probably this information was obtained from CCP site under news, or at CCP seminars, and that participants in the Program, do not make a clear distinction between the CCP office site and the website of the Ministry of Culture, and have anticipated, where would be logical for this information to be found. The fact that this information is not published on the website of the Ministry, nor sufficiently promoted in the media, shows the serious lack of awareness in the Ministry of Culture of the importance of promoting their own financial participation in relevant European projects. Analyzing the impact of the Programme on cultural sector in Serbia, the importance of financing mechanisms for culture supporting cultural actions throughout Europe was evident.

6.4.1. Networking of 37 European CCP offices

Networking among 37 European CCP offices and with the key national stakeholders, provide support to the field of culture, members learn from each other, to inspire joint projects to promote good practice, conduct training, research, participate in a constructive dialogue on the European level. Additionally, through CCP network, useful exchange of lessons learned from international cooperation, directing interested parties towards different resources, constant and diversified exchange of good practices on the European level, as to help develop their respective cultural sectors potential. Networking plays a crucial role in developing the skills of professionals, indicating their important role in the European integration, promoting intercultural dialogue inherent to cultural networks. The importance of networking and clustering around a common goal is clear.

It is evident that some networks are able to define their distinct identity and fulfil the purpose of their existence and that can manage to make serious and long-term important steps in their activities, such as the CCP network. CCP office Serbia shall continue to collaborate with key international networks as important actors of cultural change and development, and accessible potential for partnerships establishment. In this way CCP office will give culture professionals, tools and arguments allowing for a deeper understanding of the stakes of cultural cooperation and networking at the European level. Through continuous communication with European Commission and the Executive Agency, the strong support and guidance is provided for all the CCP Offices. The partnership on the national level with the Ministry of Culture and Education, European Integration office, Delegation of EU in Serbia and other strategic partners, could release the best prospective of the future CCP office - as dynamic, functional body, interconnected with main European cultural players.

But, ideal picture isn't so ideal after all. The big problem presents frequent staff turnover in CCP Offices, due to political decisions, burn out syndrome or mere ambition to change for better position within system, as position of Head of CCP Office is perceived as rather professional dead end. Depending on legal status and political environment, the dependency on the Ministry is inhibiting the activity dynamics of work plan, and denoting the integrity of the Office. Also, the insecurity of funding is making some CCP offices too cautious and constricted in the framework of innovative activities.

Culture as an integral part of public policy must be managed and administered so that culture is accessible, representative and meaningful to as wide a number of the population as possible. The office might present important actor in the processes of European integrations, being able to connect and initiate platforms for structural dialogue between different sectors and cultural and political players, but at the same time this is its weakest point being non-allied in the environment of partocracy, meaning generally without any political support. It is very hard to give cold, academic discourse with one's feet deeply submerged in the topic. The only effective answer to politicization is professionalism.

The reflexion concerning future role of the CCP offices in the framework of the future programme might lead in the direction of the critic of the general position of the CCP office being funded for promotional and technical assistance, which overgrew its primary position to become the real potential for the cultural sector in the background in knowledge transfer.

The professional integrity is questioned and real influence dubious, when the criticism towards common topics of interest, such as European Commission regulations, EU Integrations, Programmes objectives etc., is lukewarm or missing. Also, not all the members of the CCP network are equally active and sharing, remaining inert presents the comfortable position, to expenses of hyper-activity of other members. To some extent the spirit of narcissism and self-sufficiency is finding its bearer, since the position of “knowledge possession” and “wise-man” advising, is too alluring.

At some point the question was raised about existence of the reciprocal communication with the Commission, is there any space within single administration implementation and euro-slang, for some kind of proclaimed creativity. Even the EU administration didn't give CCP's too much arguments to complain, since DGEAC and EACEA, altered the role of ultimate administrative formations from beginning of implementation of programme in 2007, to advanced, innovative and functional partnership with CCP offices, included in feed-back information and evaluations of the cultural sector issues on EU level.

One of the symptomatic features is the tendency to mirror general political situation in “blocs of interest” of different countries. On the other hand, due to lack of support on national level, some CCP Offices remain invisible for potential partners on political level. But the most problematic one would be making representative group of CCP Heads without any democratic selection or gentleman's agreement among the CCP network members, which is happening regularly with the mediators from the same group of countries (size, member state period, politically dominant, economic status), with discriminatory exclusion based on unknown (or well-known) or unspoken criteria.

6.4.2. European Commission communication with the CCP Offices

European Commission had improved over the implementing period exchange and communication with the CCP Offices to a significant extent, which was enormously useful on many levels, for the feedback information from both sides, to being given the opportunity to give information from their cultural sectors and suggestions concerning future programme. Although, some information said that EC were not very keen to react on CCP's proposals regarding the new programme as they consider them rather as a project funded by the Programme and not a real discussion/collaboration partner. EACEA has upgraded communication and consulting to higher level, making those best partners for CCP's and almost unlimited source of practical information and guidance.

Following the informal CCP meeting in Copenhagen (March 2012) and the debate with the European Commission on a model for the future culture programme within Creative Europe, a collection of ideas is put forward by CCP's form Netherland, Finland, Austria, Slovenia, Serbia, Germany and Belgium to help defining optimal indicators to the selection and evaluation of cultural projects that are object to EU support and to contribution to the European Commission's Creative Europe proposal (25.11.2011) and brought about as a result of debates with regional, national and international stakeholders and literature.

A sustainable, smart, inclusive growth: Following from the fact that the objectives of the Culture programme within the Creative Europe programme are part of the broader objectives of the EU 2020 strategy to SSI, the indicators should measure not only short term effects but also the long term effects of cultural activities that are supported by Europe. Europe's vast support and clear statement about the positive role of culture to improving society at large should, in the end, become – inherently – embedded in Europe's (cultural) policy.

The Intrinsic value of culture: A plea is made for a better balance between economic objectives (e.g. competitiveness and growth), and the cultural objectives of promoting cultural and linguistic diversity. Thus, the focus should not only be on measurable indicators (facts and figures), but intangible benefits of high quality projects on human development and intercultural dialogue should also be taken into account. In other words: Making measurable what's important, rather than making important what's measurable.

Cooperation measures: Special attention is requested to ensure that the award criteria do not exclude small-scale and grassroots activities. On the contrary, all efforts to include new cooperation, new or young geographical professional participation and partners from the EU neighborhood area should be awarded. The equal participation of smaller countries and regions with a restricted geographical and linguistic area should be ensured. Within the Culture Strand, the main focus should stay on cooperation measures, as this is the most accessible support form for most organizations.

The target groups: It should be taken into consideration that different art forms and different types of organizations have different possibilities to generate systemic effects. The systemic effects of the projects should be measured by criteria other than just the number of people reached.

The specific contributions from CCP's were concerning indicators measuring: the reputation of the organizations participating in a European project on different levels, the quality of the cultural project and the quality of the cultural cooperation, measuring the innovation brought about by the organizations participating in a European project on different levels and measuring the economic, professional and social impact

During the preparation period of the new programme CCP offices have made a list of suggestions concerning the first draft of the programme: concerning the support for literary translations inclusion of texts of social sciences/humanities/history was suggested, the role of

culture in the new programme in the context of EU2020 needs to be stressed, the member states should be free to choose the most convenient structure of Creative Europe desks/CCO offices, the open method of coordination in the transfer phase from the actual to the future programme, the future “future contact desks” should be included as a mandatory consultative body whenever there are to be changes to the programme, some clarification is needed concerning the transition measure from “Culture 2007” to “Creative Europe” (preamble of the regulation – (29)), To specify the definition of “cultural and creative sectors”, include the radio under the audiovisual sector, the definition with EU cultural statistics initiative “ESSnet” should be harmonized (regulation, article 2), “micro enterprises” to be included in the cross-sectorial strand supporting the SME of culture and creative sectors. CCP’s have many concerns about the possibilities for smaller organisations to use the cross-sectorial strand

6.4.2.1. Small grants for small projects

The new strategy is about culture’s added value and its economic impact, leaving the culture, professionalism and excellence apart. This presents a threat for small cultural organizations and their projects which do not always bring a high visibility but rather enrich the artistic diversity of Europe.

So once again, CCP’s were lobbying for small grants schemes that would help innovative and creative initiatives in culture. Also, CCP’s have proposed one strand within the Programme granting bursaries for preparation meeting of future partners in the project, which they identified as obstacle for some initially quality projects. Of course, the answer from EC was that all communication can be done through Skype, ignoring importance of networking and interaction in person.

Creativity, innovation and artistic excellence particularly originate in small and medium sized contexts and initiatives. It is therefore of central importance to support exchange, professional training and the development of skills in a flexible way on a smaller scale. By developing an additional funding tool, complementing existing funding lines, spaces for experimentation, creation and excellence would be granted.

Smaller cultural initiatives reflect the European cultural diversity. On the societal level culture determines our perception and values such as creativity, knowledge and diversity nourish human development. Schemes for access to arts and culture on a smaller scale will enable initiatives to reach out to different audiences. This approach will result in a better visibility of European cultural production and the European diversity.

The small project fund support spaces for experimentation and creation, professional exchange, trainings and development of skills, mobility, visibility and participation. One part of the annual budget should be earmarked to smaller projects. The maximum amount of the

budget is still to be discussed. The respective budget of this funding line should be stipulated in the Annual Work Programme of the Creative Europe (2014-2020) Programme.

Support should be implemented in a flexible and simple way. Administration should be simplified on the part of the funding institution and on the part of the project leader. The Programme Guide should therefore foresee a flat-rate system.

6.4.3. Legal procedures in media and audiovisual sector

There are both some legal barriers and anticipated political unwillingness to change current treatment of culture and media in Serbia. There is more work ahead for the Ministry of culture in coming period, concerning eligibility to participate in programme Creative Europe. A memorandum of Understanding must be signed, but the condition for this procedure is to complete the legislative regulations harmonisation that the EU accession top-down action already achieved in the field of media. After the signing and entry into force of the European Agreement⁴⁷ and after receiving an avis of the European Commission, candidate countries began negotiations for full membership in the EU. Conditions for candidate countries joining the EU included achieving a stable democracy, a competitive market economy, and the capacity to implement EU laws and policies (incorporating and implementing *acquis communautaire*⁴⁸). In most member states, both culture and media are considered to be equally important elements of cultural policies and in a majority of states, both come under the aegis of the ministry of culture.

Nina Obuljen (2004) noticed that in the division of EU policies at an administrative level, there has always been distinction between cultural and media/audio-visual policy, due to fact that audio-visual sector have been identified relatively early on, as one where there is a need for common policy. There is significant change in new Creative Europe programme, with merging of one programme so far dealing exclusively with culture and another one dealing with media and audio-visual.

Country with socialist legacy, such as Serbia, has not yet completed the process of structural changes and has barely begun to adjust its cultural markets to the transition to a market economy or adjustments to requests for the liberalization of trade. The reform of the audio-visual sector in post socialist countries started soon after the first countries undertook privatization of companies producing and distributing audio-visual services and other cultural industries and generally eliminating state control. Adjustment of existing instruments regulating and drafting new legislation are of outmost importance of the reform of cultural sector and cannot be assessed without taking into account the reform of public administration, tax systems or initiatives for decentralization. (Obuljen, 2004)

⁴⁷ Association Agreements between each individual candidate country and the European Community

⁴⁸ The French term *acquis communautaire* refers to the set of EU laws and policies.

The Directive on Television without frontiers 27 was first adopted in 1989 and in 1991 the first framework programme for the support of the audio-visual industry, MEDIA I was established. In the beginning, the audio-visual sector was not part of the *acquis communautaire*. The only Article 151 of the Treaty made specific reference to the audio-visual sector, thus confirming it as an integral part of cultural policy. The Protocol on the system of public service broadcasting was annexed to the Treaty of Amsterdam (1997), which confirmed how much the member states valued the role of public service Broadcasting. Free media is linked to the democratic, social and cultural needs of each society. It also confirmed the need to safeguard plurality in the mass media and to ensure that each EU country had a right to define the remit of public service broadcasting in its jurisdiction and to provide funding. The principle of subsidiarity (Article 5(2) of the Treaty), involves sharing of powers between several levels of authority, a principle that forms the institutional basis for federal states. When applied in the Community context, the principle means that the member states remain responsible for areas that they are capable of managing more effectively themselves, while the Community is given those powers that the member states cannot discharge satisfactorily.

Some speeding up of Serbian Parliament endeavor will be needed in order to gain full participation of Serbia in the new programme “Creative Europe”, consisting of the “Culture”, “Media” and “Media Mundus” programmes. In order to start the procedure for the signing of the memorandum of understanding – legal bound for the participation in the EU programmes, it is necessary the parliament adopt a set of laws that regulate public media sector. The procedure is administratively complex, but the importance of harmonization is large enough to be expected efficiency of the government, working groups, ministries, committees and parliament, and a positive voting by the end of June 2013. On the other hand, negotiations with the European Commission should be conducted parallel in order to avoid wasting the precious time needed to enter the EC procedure and sign the memorandum. This Set of media laws already passed one part of the procedures in March and April 2012 when the working group formed and appointed by the Minister of Culture (Marković at the time) worked on proposals, without the participation of the civil sector. Prepared text goes for approval to the Minister and other relevant services, and through the appropriate bodies in the government public debate on the territory of Serbia opens. This procedure is decentralized and should take about a month. At the time of writing (September 2012) the public debate has not started yet, but is expected to be completed by year's end. After public hearings, the text goes to the relevant ministries and other relevant services of the Ministry of Culture (considering proposals and amendments). Text goes and other competent ministries, depending on the area covered, the Secretariat for Legislation and agencies to fight corruption, to get an opinion. Within 15 days from the Culture Ministry sent a prepared and revised set of laws to the government, the government adopted and sent to parliament where to submit amendments, is also discussed at the end of the vote.

The CCP Serbia office is sincerely dedicated to support arts and culture, increase participation of Serbian institutions in European projects and programmes, opening up shared European spaces and enhance culture’s contribution to development of the society in Serbia.

So, after all analysis done and all experience engaged, what should be some visualized general features of the optimal CCP office? Cross-team working, flexibility in roles, this organization should be able to work in collaboration with others in its locality, but also regionally, nationally and internationally, and is part of wide information networks. Collaboration and networking make the organization vital to other systems – e.g. local culture/political/social networks. The networking leads to greater efficiency, greater knowledge of situations and patterns, and to a stronger advocacy voice for the cultural sector. Extensive networking also provides challenge, innovation and ultimately improvements in practice. The vision of future CCP Serbia office is organization that displays leadership that provides clarity and visibility both, internally and externally, with management process aligned to business model. This organization should constantly seek for improvement and is future focused, while delivering current action plans. It addresses key issues with appropriate levels of cultural administration, and seeks for support and resolve challenges on every level. Also the responsibility is clear, and the activities management can flex to circumstances. It is very important for the Head of Office to be backed by a majority of elements of the system/network and taken seriously by funders, politicians and the cultural sector. I am envisioning the future CCP office advocating evolution rather than simple maintenance of the programme, as the organization that will support innovative cultural co-operations. But this projection is far from reality due to political climate, and at this moment presents only wishful thinking.

VII POSSIBLE CONCLUSIONS

Understanding the complex role of culture in socio-political context, looking at the vision of contemporary Serbia dedicated to EU integrations, on the case study of the Serbian CCP office in this framework, I have approached the subject with several hypothesis and arguments set forth in the preceding analysis. In this sense, the basic tendency of this work was to show the position of CCP offices, with a recapitulation on the political context, the circumstances that paved the way, and what could be the future role of the Office in the framework of the EU integration processes. As a theoretical background cultural studies, interculturality studies, social theories dealing with main issues of EU integration processes, cultural identities and cultural policies, have been referred to. The assumption was made that CCP offices, due to their experience and gained knowledge capital, could be the important cultural policy instrument, skilled to be the actor of change of the professional sectors and credible partners capable and willing to act on behalf of the cultural sectors.

Strengthening international cultural cooperation, with clear initiative and partnership in the cultural sector, with the adoption of the European standards of cultural development, represents a superior strategy in the European integration of Serbia. Recent surveys (SEIO Dec 2011) are showing a decrease of support of the citizens of Serbia towards stance that the EU membership is good for Serbia. The current collective lethargy or disappointment of citizens of Serbia has an alternative in the active reaction towards the current processes of

European integration, one organized and responsible attitude towards the social reality. Surely, the state should not impose populist strategies - nation-building measures designed to enhance European consciousness and “Europeanise” the cultural sector. The Ministry should not force upon anything, but create conditions to support those who are creative, with their creativity representing certain values that have already been too long suppressed by the influx of nationalistic pathos, and pre-modern concept of culture and art.

What actions of the state and local authorities will have impact on the initiatives in cultural institutions and organizations to take more active role in the adoption and implementation of a strategic plan for development in their cultural environment? How to make decentralization efficient? It appears clear that it is necessary to strengthen the capacity of local cultural institutions, as well as the entire cultural system of cities in Serbia. That means support for the process of decentralization in the field of culture, including the creation of local development strategies and strengthening cultural cooperation of all local cultural actors (i.e. public institutions and civil sector) in order to contribute to the creation of the cultural policy in Serbia. There is a serious lack of certain aptitude and creativity in the public sector in Serbia, and it can be blamed on the selection of the directors of institutions, appointed as politically suitable, although formal set of criteria and public tendering do exist. The professional experience and integrity of candidates are not weighty criteria.

The concept of *bona fide* national presentations or "cultural representation" of the state and the nation is abandoned long time ago - for the sake of overall cultural production and cultural life in the whole territory of one state. As Vesna Čopić stated “Culture is no longer someone else’s shop window, there is a call for a clarification and redefinition of its role and position in society”. Globalization is diminishing the significance of culture as an element of national prestige.” Serbian culture doesn’t have to pose as a homogeneous collectivity in order to represent the state. Serbian culture as some collective entity is not a bit interesting. But there is an interest for individuals and institutions that represent the Serbian culture. Of course, we can talk about the so-called "branding" of Serbia, but above all with respect for the author, his work, and only then - his identity by birth and nationality.

Changed cultural policy discourses testify about changed perspectives in contemporary Europe. The concept of the nation-state was replaced by the term multicultural state which supports cultural diversity in transcultural Europe and the right to culture, especially in the territory for which the state has a responsibility, and not in relation to the dominant ethnic group (Robins, 2006). That means development of cultural policy, with objectives protecting and promoting cultural identity at regional, national and European levels, establishing an open and dynamic cultural space which might contribute to European identity. Popular support for cultural institutions can best be generated by promoting respect for diverse cultural communities by contributing to the development of a self-confident, vivid and outward looking community of citizens. The objectives must be to reach a stage at which regional, national, European and other identities are regarded as compatible rather than competitive.

The UNESCO document - Declaration on Cultural Diversity, the cultural diversity is emphasized as a factor in the development of society and interaction between people, and stresses the role of cultural policy as a catalyst of creativity. Cultural diversity is also related to international cooperation, in which it finds its concrete expression⁴⁹. Cultural diversity in recent years is one of the usual strategic objectives of the cultural policies, but also of the European Union and the Council of Europe. Earlier attempts, in creating a European cultural identity on one hand, and fostering the national identity on the other side, to a decisive extent replace the emphasis on cultural diversity (Stojković, 2002). According to this author cultural diversity can constitute a basis for a possible implementation strategy of the European approach to the management of transformation of the cultural system in Serbia. So, “It’s good to be different” might be the motto of our times⁵⁰.

In the countries of South Eastern Europe EU integration processes are taking place parallel with the transition process. The transformation of cultural systems, together with political and economic, in these countries, the global crisis represent a destabilizing factor and hits the general unpreparedness for European integrations. Balkan is a unique cultural space, which offers the opportunity of identity check, based on intercultural dialogue of the people who live in its frame. The partnership projects of regional initiatives which demonstrate positive cultural contributions to economic development, social inclusion, conflict resolution and intercultural dialogue could be supported by funding mechanisms such as the Culture Programme.

Greater regional cooperation is particularly important, since in 2010 Serbia’s Assembly with resolution on the Bosnian genocide committed by Bosnian Serbs in Srebrenica in July 1995, stressing its condemnation of this terrible crime, although it was debated in the Parliament awkwardly wrong. Shortly after his surprise election, Nikolić sparked anger in the region by denying the genocide of 8,000 Bosnian Muslims by Bosnian Serb forces, the worst massacre on European soil since World War II and the permanent stigma on Serbian nation. He also said the Croatian border town of Vukovar, which was destroyed during an 87-day siege by Serb forces in 1991, “was a Serb town.” His remarks prompted the leaders of most ex-Yugoslav republics as well as Albania to stay away from his inauguration on 11 June 2012. And this is only the start.

The three nations of Bosnia compromised, but societies still did not find right way of reconciliation with post-war trauma. The common discourse should be created, through partnerships, debates, and public dialogue. The policy of oblivion is part of the official policy of a number of states (omitting the genocide or the civil war or the atrocities committed by the representatives of their nation), and through the policy of promoting and representing

⁴⁹ 3rd objective of the Agenda in the globalizing World

⁵⁰ quote: Sylvain Pasqua, Team Leader for Cultural and Creative Industries, European Commission - Directorate General for Education and Culture Directorate - Culture and Media Unit - Culture policy, diversity and intercultural dialogue

“national” artistic production, cultural policy strives to contribute technocratically to the “nationalization” of cultural identity (Dragičević Šešić, 2010).

Even the “old continent” became confused in a sometimes fatal conflict between two opposing forces: integration as a consequence of the global socio-economic interdependence and the logic of nationality that demands separation. Establishment of the policy of remembrance, as a means for identity building and memories devoid of manipulation and instrumentalization, by myth, tradition or history is crucial for Serbia society. We should send to the world the understandable and strong message what are the values of our society we advocate for.

Does European identity present “The End” of national cultural identities? The understanding of “one nation one cultural identity” is not any longer a contemporary approach to develop the diversity of artistic innovations in the different European countries. Within the process of globalization, cultural activities might be one of the strongest possibilities for one country to create a strong identity. The massive changes due to international artistic transfers make this perspective very relevant. The question is whether we have to reformulate the aims of national cultural institutions and projects in art, to understand the value of national experiences, traditions and approaches in a new way. The cultural policy should have purpose in the preservation and development of cultural heritage and hopefully pluralistic cultural identity, enhancing production with the optimum development of creativity in an environment, while broadening by inclusiveness the circles of participation in culture. As Dragičević Šešić stated, these three tasks of cultural policy mutually interact, and it is only through their realisation that the traps of identity policies leading to the so-called killing identities⁵¹ are avoided. Hence the fear of identity loss, so present in minds of a number of citizens will be unpowered, as well.

In the transition of the Western Balkan countries, with heavy self-management legacy, the lack of professionalization due to political nominations, within the cultural administration and cultural institutions, is resulting in strong public hostility towards “partocracy”. This political phenomenon is not invented by the last government in Serbia, but it was blown out of proportion in the past few years, and maintained political mainstream. How is this phenomenon affecting necessary transformation of cultural system in Serbia? This transition is marked by a surplus of institutions and a fragile independent cultural scene and civil society. In order to progress and get professionalised, civil society must be developed and take active role. Empowerment of the civil society and preservation of a strong public sector are simply a contradiction in term (Čopič, 2011) Čopič is proposing production of a hybrid of the public cultural institution and the cultural NGO and consequently incorporating NGO’s into the regular cultural policy system, as a sustainable formula, and this is exactly what was advised to Serbian cultural sector by CCP Serbia.

⁵¹ Amin Maalouf

The strong tradition of limited public funding of the arts across Europe makes a difference to the diversity, accessibility and quality of the culture available to us all. National co-funding schemes exist in smaller number in the framework of successful “Culture” applicants, and mainly in financially weaker countries. The arguments in favour of public spending for culture that derive mainly from ideology, traditions and beliefs taken for granted become – especially in a period when governments across Europe have to justify their expenditure of taxpayers money – a highly risky manoeuvre that could quite possibly lead to the devaluation and marginalisation of arts and culture in the near future (Čopič, 2011) .

In context of cultural diplomacy, one principal action plan should be created in cooperation, on all levels and engagement of departmental bodies, as a driving force in the development of Serbia’s international cultural policy, relating to economic, legislative, social and cultural sphere, and influenced by the UNESCO and the EU. Culture is also a medium for dialogue establishment, means for creation of knowledge, connecting people and putting Serbia on the international level.

“This (Cultural Democracy) consist of giving priority to men and his creativity, and to knowledge. Cultural democracy is making progress, but there is still a great deal to do, both in encouraging initiatives from the bottom and in facilitating the meeting of upward and downward cultural dynamics. Reasoning in terms of cultural democracy also requires culture to be considered in as wide a perspective as possible, cultural actors must be helped to avoid confining themselves to a small sector and, finally, all forms of participation must be recognized. Since, technology, leisure and the media are amongst the dominant sectors of contemporary cultural dynamics, they are also within the province of cultural democracy.” (Dragičević Šešić & Stojković, 1996)

New forms of production, new understandings of “culture”, new forms of consumption and distribution have flooded the cosy separations of art/culture and mass culture fostering a view of the citizen as mere consumer. The specific and systematic training and educational programmes should be available for cultural industry professionals in Serbia, but parallel in the region, for better exploitation of common market potential. A particular problem is the low purchasing power of the citizens of Serbia. The markets of Bosnia and Herzegovina, Serbia, Croatia and Montenegro, as well as Macedonia and Slovenia, present great potential for regional development for cultural industries and common market. One of the good examples is that most of the movies made in the last decade were product of regional cooperation (including Romania and Bulgaria). Also foreign producers are stimulated by good conditions to produce and co-produce films in Serbia. Therefore, maybe the possible focal point should be on funding creative entrepreneurship. If we ever turn to market economy, that should be regional market of 20 million people due to general common interest (not to mention similar consumers habits and without language barrier). Beginning with at least 1% of the regional market might be a good start?

Together with the territory, the whole region has lost audiences and markets. The recovering process is painstaking and needs to be supported by a long-term strategy which

would nurture nation's cultural needs and raise the participation and consumption of cultural services and goods. In Serbia, uneven development in all cultural sectors is evident in all country regions, except in Belgrade and Vojvodina, where the infrastructure is more developed than in other parts of Serbia, which is evident by the concentration of applicants, which calls for serious decentralization and support development of the modern, efficient, rational and creative system of management in culture. In most cases this entails the state taking a direct (through fiscal, administrative and legal measures) role in audience development. As a part of the clear strategy for the development of public action in culture, it would lead to artistic quality and innovations in culture and respect for author's rights.

Leaving culture to the whims of the market is perceived as an abdication of responsibility and leads to the eventual degradation of culture through the market-led evolution of mass and commercialised culture. Cultural market, and what is being produced in the market, will find their own way of survival. The situation in which the independent art scene is for years now, is depressing and utterly hopeless, with no hope for correction of budget dedicated to this scene in the near future. The reasons for this vary, starting with the "taste" and "criteria" experts in the jury, selected according to the party's affiliation to make decisions of local or national importance. One might even claim that a critical concept of culture is not wanted in the cultural matrix of Serbia, or that culture presents burden or "cost", if it not inserted into the materialistic-consumerist sector, so that creative industries do not earn and make profit, which is probably a major drawback and unpardonable sin. That means sanctions for independent scene organizations budget.

Although the article 167 of the EU Treaty calls for the EU to support the cultures of its member states "*while respecting their national and regional diversity, and at the same time bringing their common cultural heritage to the fore*" (Clause 1), culture represents a very limited field of EU activity. "Preliminary assessment of the impact of the enlargement on cultural policies in countries in transition confirms that the EU did not have any specific enlargement policy referring to culture... Because there was no formulated policy, there was also no direct need for reforms of cultural systems or specific incentives for structural changes in the cultural field." (Obuljen, 2005). The modernisation of individual cultural systems is entirely the mission of the state. In Serbia, both public and private cultural consumption are not continuously and systematically monitored. The absence of this kind of information affects the decisions aimed at decreasing the existing disproportions in the level of cultural development throughout Serbia, which lacks Regulation on procedures for drafting, monitoring and evaluating public policies. When designing or changing legislation, Serbia must be conscious not to impose any measures that would breach any of the Four Freedoms (free movement of goods, services, capital and people in an internal market). As was recognized by the conclusions of the 2007 Spring European Council, creative entrepreneurs and a vibrant cultural industry are a unique source of innovation for the future. Serbian cultural sector should be included in the process of EU integrations with carrying out the culture policy, but also other that deal with these four freedoms, such as the tax policy with the harmonisation of VAT, labour policy with the abolishment of discriminatory legal provisions for employment of EU citizens, media policy with the concept of TV without

Frontiers, and so on (Čopič, 2011). Also, this would be mandatory in order for Serbia to fully participate in Creative Europe programme, which comprises Culture and Media. The process of harmonisation with the EU legal system is actually transforming cultural policy.

In Serbia, policy and policymaking are more often implicit than explicit, and thus they are frequently invisible. The discussions of values and cultural policy do not happen in a vacuum. Issues of power are very much a part of cultural policy, though an often unspoken element of it. What seems to be the problem of transparent cultural policy in Serbia? A number of different groups of problems related to the creation of cultural policy, including cooperation between cultural actors within local communities, lack of coordination of city and municipal initiatives, lack of communication between the government and local decision-makers in the area of culture, the prerequisite for more methodical research, and monitoring and evaluating of activities in the field of culture. The importance of one institution such as *Center for study in cultural development* is clear, especially if we have in mind that this institution is unique in Serbia. The Center conducts numerous researches that help in determine the state of the cultural sector in Serbia, as well as the potential of mutual cooperation through networking of cultural actors on the national, but also at the European level. As it was shown in the research on cultural resources of districts of Serbia, it is necessary to provide support to local communities and observably explain how the EU programs can help in the process of development, as well as point out the importance of the trends related to the creative industries in the cultural sphere.

In order to overcome accumulated problems in the society, the media have a crucial role to play in informing society and discussing issues of common interest. As long as they remain stereotyped, commercialized, and manipulated, the media cannot contribute seriously to problem solving. They will remain mirrors of a weakened society, often impacting that destabilization by promoting misplaced values or simply creating indifference. The search and struggle for a “return” to the national roots and identity in Serbia, meant first of all, reviving Slavic and Orthodox spiritual connections and constant references to Byzantine traditions and the legacy of St Sava. Somehow, when people want to liberate from the immediate past, they revert to a more remote past! “The main challenge for Serbia’s transitional society, with its new ideologies and system of value manifested in the perverse “marriage” of neo-liberal predatory capitalism and aggressive Orthodox Christianity, as two driving forces — is to find out how to engage in critical and discursive thinking, how to inscribe the art and culture in the public sphere.” (Erić, 2009) The shaping of the public and opening up space for public debates requires a complex and free media system, autonomous cultural institutions that, through their programmes, would manage the cultural policy from below and an educational system in which equal space would be given to preserving memories and to producing new knowledge (Dragičević Šešić, 2006).

Culture was used as a tool of political integration, but despite proclamations about the importance of subsidiarity, its approach to culture has been extremely top-down. Most of the measures for creating cultural unity were devised from above by committees of bureaucrats and European experts. “Common discourse was imposed from above – vocabulary such as

interculturalism, multicultural society, cultural diversity, truth and reconciliation, capacity building, sustainability, re-training of cultural administration, policy issues etc. came from the top and were imposed as key words on the actors in the region. Those who wanted to enter the game had to be tolerant and to adopt this vocabulary, without having the time to independently discover, integrate and assimilate it internally and organically.” (Dragičević Šešić & Suteu, 2003)

There is obvious lack of evaluation and monitoring practices in the public sector. Evaluation minimizes risks when making policy decisions and enables directing goal based actions with cost efficiency. Evaluation also eliminates programs or projects that do not reach the planned goals, improve the general ability of decision making and management of cultural institutions. In principle, bureaucracy is unprepared to intervene in some new forms of cultural sector’s activities and irresponsible in relation to the consequences of their own actions, but through evaluation the negative consequences of these activities can be amended. One of the key tasks of the cultural operators is to work on well-designed projects, well-thought marketing to attract audiences, good management to reduce costs and enable efficiency and operability of institutions or group of artists gathered around the project.

The cultural policy is marginalised in Serbia’s politics, and the grave economic situation that is resulting in more than a bad state of the public sector in regards to professional resources and infrastructure. The process of European integrations, in the sphere of culture might end up with cultural policies that idealize tradition, faith and nation, without possibility of critical reflection on the “traditional values” of Serbian culture. The whole stance towards culture, especially the independent is utterly devalued, both in ideological and in financial terms, and mostly pejorative and non-affirmative, as by the individuals of the society, by institutions or representatives of the system, whose carelessness and irresponsibility for the establishment of critical discourse in society, have already become a tradition. The tendency is not to actually build a new cultural identity, but to leave "it" to chance or individual extremes.

Brussels is not the place where all our problems will be solved, and joining the "European family" will not make disappear variations caused by growing up in the "Yugoslav", then "Serbian-Montenegrin", and finally in the "Serbian family". By soothing mentioning of the magic word "European Union", which in this case presents a fetishization of one basically bureaucratic structure, cannot solve the load of problems. The problem lies within us - the political rhetoric that remains the same and half-truths that have not changed for seventy years. Politicians in Serbia are still hanging on the same trick, because they always find their citizens in the same corner, miserable and humiliated. We like to hear that happiness is waiting for us somewhere else, and we are repeatedly walking towards the place that enchants us, fantasizing about starting from the scratch.

The greatest potentials of cultural sector are creativity and innovation, and their main task is to emphasize the role of culture in the society, as one of the most important elements of social transformation. Through mobilization and professional development of the sector, and

continuous dialogue with current policies, cultural dimension should be incorporated in every political program; local authorities, ministries and departments have to be capable to recognize and willing to admit the significance of Serbian cultural institution's participation in the European projects.

During the political campaign, it was impossible to hear any topic related to culture or cultural policy, with the predominant concept of "culture is something that you do when you are not doing anything" of all political parties in the elections run. The Ministry of Culture, Media and Information society was a decorative accessory to the political bargaining. The saddest truth was that even the dimension of prestige of the position of the minister of culture was not considered as valuable to politicians. What is the power of culture in resolving the issues that are outside of "culture" domain? This potential must be recognized even more and made the most out of. The CCP Serbia office campaign "Why culture?" was strategically promoted in the 2012 elections prime, enhancing awareness by the Statement on importance of culture in the times of crisis and making highly political signal for the newly appointed minister. Without doubt, I could imagine one cultural policy model taking for granted an emancipated artist and an open field of culture in a state that is not solely ethnically or territorially based, supporting through this policy the cultural practices and trends developed through a cross border cooperation, which consequently contribute to a great degree to knowledge transfer, adopted and shared by the uninhibited cultural public.

I want to believe that in Serbian cultural sector, still exists someone with cultural leadership ambition to make necessary changes and activate entire cultural sector to fight for the right to Culture⁵². The CCP Office might be just the right instrument⁵³.

⁵² The right to culture is an inalienable human right, which allows ethnic groups to create in their own language, within their own cultural traditions, and the freedom of creative expression (UNESCO).

⁵³ This document will be formally communicated with the European Commission/ Directorate General for Education and Culture and The Education, Audio-visual and Culture Executive Agency, and will become a part of the CCP network assets and archives.

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APPENDIX A

QUALITATIVE ANALYSIS OF THE CULTURE PROGRAMME AND THE CCP OFFICE'S EFFECT ON THE CULTURAL SECTOR IN SERBIA

the total number of successful institutions from Serbia is 43, which participate in 48 projects financed by the Culture Programme 2007-2013 (some organizations are involved in several projects). Eight institutions/organizations were funded under strand 1.1. Multi-annual Cooperation Projects, and 35 under strand 1.2.1 Cooperation Projects of the Culture Programme.

Qualitative analysis of the impact of the Culture Programme and the CCP Office's impact on the cultural sector in Serbia was performed during May 2012 by means of a questionnaire sent to beneficiaries, containing 43 questions, 37 of which were multiple choice, and 6 of which offered the opportunity for a written comment.

The questionnaire was not sent to organizations that received grants in 2011 because they did not complete the project or could not provide relevant information due to the lack of experience regarding the impact of the Programme on the capacity of their organizations.

The questionnaire was sent to 27 addresses, and was filled in by 25 organizations. We can conclude that 93% of the organizations responded to the CCP's request to complete the questionnaire, and that this can be attributed to quality communication with the sector.

Section 1: Data on the respondent

Seven public organizations responded to the questionnaire, 17 NGOs and one private company. It can be concluded that, with regard to their present legal status, 68% of these organizations were NGOs, 28% were public organizations and less than 5% were private companies...

With regard to the number of employees or size - 80% of the organizations had fewer than 11 employees, 12% of them were medium size (with 11-50 employees) and 8% of them were larger organizations (with over 250 employees).

The NGO sector, which mainly consists of small organizations with fewer than 11 employees, has a greater capacity of making applications for European funds, which is a paradox in relation to wider public institutions that have the infrastructure, staff, and financial stability of the life on a budget. This indicates that the public institutions need to get professionalized and trained in order to achieve the general increase of their capacity.

Most of the organizations represented, namely 52%, are in the performing arts sector, while 36% are in the interdisciplinary, 16% in the protection of cultural heritage and visual arts, 12% in audio-visual, and 4% are in other sectors - architecture, design, and two libraries.

The organizations in the performing arts sector are the most active and demanding ones, and from the financial and production viewpoint, they require widely set international cooperation and exchanges in all fields.

The largest percentage of the organizations is from Belgrade, 76%, and Novi Sad, 16%, while the remaining 8% are from other cities. Publicly proclaimed, but never clearly and decisively implemented decentralization has not been achieved.

Of the organizations that participated in the survey, 40% were involved in the projects / activities funded from other EU programs (PSP ICC, EIF, CARDS, IPA, the EU Delegation in Serbia), which suggests that other funds are not enough present due to poor promotion and lack of knowledge of the sector, but it can also mean a lack of cultural elements in the programmes offered in Serbia.

Our cultural sector at this moment has a good capacity to participate in projects as a co-organizer, which is a safer and less responsible position within the consortium, but also a less demanding one. It reflects the real situation of the cultural sector.

Section 2: Effects of the Programme

64% of respondents estimated that participation in the program contributed to a great extent to increasing the capacity of the organization, while 36% assessed the increase in capacity as moderate. It is obvious that there is more than a positive score in relation to capacity building of the cultural sector by participating in the Programme. As the most successful participants are NGOs with few employees, this assessment shows that the participation is a way for small organizations to gain operational and financial capacities for large international projects.

Concerning the impact of creating new art / cultural events of high quality, 76% of the respondents answered that it is to a great extent, and 24% moderate, which indicates that the participation in the Programme is a good way to engage high-quality artistic and managerial personnel who can carry out challenging projects.

Creating lasting partnerships is estimated by 80% of organizations as to a great extent, 16% moderate and 4% to a small extent, which indicates that the participation in the Programme is a way of creating international cultural relations, sustainable partnerships that last after the initial implementation of the project, and positioning the organization for the good of Serbia on the European cultural map.

Creating a European outlook is estimated by 60% of organizations in the cultural sector as achieved to a great extent, 36% as moderate, and 4% said they were unable to estimate. A large percentage of respondents recognize the European context that has created the possibility of Serbian institutions to participate on an equal footing with their counterparts in the European cultural space.

The growth of European outlook of cultural operators, artists and audience was noticed as being to a great extent by 44% of organizations, by 48% as moderate, and by 4% as being to a small extent or impossible to assess. In accordance with a programme dedicated to strengthening Europe's cultural identity through the development of cooperation in culture, this result shows that the cultural sector is recognized in the common European context.

Successful dissemination of project results was implemented to a great extent by 56% organizations and to a moderate extent by 44% organizations. This result shows that it is necessary to work more on the promotion and dissemination of successful projects in order to increase their visibility, especially at the local and national levels, so as to feel the impact on the audience and to develop a European outlook of the audience and the participants themselves.

Activities outside the EU financed period are planned to be continued to a great extent by 60% of organizations, to a moderate extent by 28% organizations moderate, and to a small extent by 4% of organizations. In line with the creation of lasting partnerships, the participation in the Programme encourages the initiation of large sustainable projects whose duration exceeds the period of financing which is being provided by the EU.

Section 3: Dissemination and Promotion

Most of the respondents (64%) acquired the information on the Culture Programme through another organization or partner, 24% of them have been informed from the CCP mailing list, other sources or the EC/EACEA web-site, and 12% from the CCP web-site.

Due to the fact that the CCP Office's work started in 2008, and that the majority of respondents had applied in 2009 or 2010, this result indicates CCP's weaker influence and limited capacities in the initial phase of its activity, as well as the lack of a wider campaign and promotion of the Programme by the Ministry of Culture and Media. On the other hand, this result indicates a significant degree of international networking by Serbian organizations (especially of the NGO sector) prior to their participation in the Programme, and which is particularly enhanced by the Programme.

76% of the respondents are satisfied with the dissemination of information by CCP on successful projects in which Serbian institutions participate marking it as good, and 25% of the respondents assess that dissemination as acceptable, which indicates that CCP is successfully accomplishing its mission, with a constant margin for improvements, for which a greater support from the Ministry is also indispensable. Although the predominant opinion regarding the impossibility of the cultural news to be placed in media to a sufficient extent is that there are more attractive political themes (an opinion which, by the way, a PR officer commented by saying « nobody is interested in culture »), it is clear that the Ministry has to deal with this important segment of work in order to maintain important questions related to culture in the focus of citizen's interests.

On request to explain the previous response, which promotional activities do they remember and how would they assess them, the responses of the participants are positively intoned and are concerned with the regular activities of the CCP Office on the promotion of the Programme and the training of the cultural operators for making applications for the Programme, which are described as organized and useful, with well selected themes, a good note was given to the utility and quality of the publications, to the assistance in finding partners in other European countries, and the precise and concise way of direct communication was also underlined.

On the question which requires a subjective assessment on the perception of cultural operators in Serbia, a positive answer was given by 68% respondents, neutral by 28%, and 4% were unable to assess. This answer indicates that the cultural sector in its majority recognizes the possibility offered by the Programme, but also has certain reservations as regarding the organizations' lack of capacities and competences to be involved to a greater extent in the Culture Programme, as well as the insufficient support by the media.

In connection with this answer, we required an explanation which was given by 16 participants (out of 25), whose main objections are the already mentioned organizations' lack of capacities and competences to be involved to a greater extent in the Culture Programme, but also its insufficient promotion and media support. As the greatest challenge, the participants assess the different model of financing, and as an obstacle, they assess the possibility to perceive the advantage of participating in such a programme – the inertia of cultural operators.

Section 4: The role of the CCP Office

72% of respondents were aware of the existence of the CCP Office at the moment of applying, while 28% were not, which shows that the majority of participants were conscious about the connection and the CCP's role in the implementation of the Programme in Serbia. However, it should be mentioned that the majority of respondents have acquired the information on the existence of the Office in an indirect way, namely by searching information about European funds on Internet.

The largest number of respondents (88%) assessed the quality of information about the Culture Programme on the web-site of CCP Serbia as good, and 12% as acceptable, which shows that the CCP Office performs successfully its role of providing quality information to the cultural sector about the Programme, as well as updating and achieving visibility of the web-site's contents.

The quality of information about the Culture Programme in seminars and workshops of CCP Serbia is assessed as good by 80% of the organizations, while 20% of them could not give an answer due to their absence from these events. Seminars and workshops are the Office's primary activity of training cultural operators for making applications (or for applying) for the Programme, and the CCP pays particular attention to the quality of presentations and

information, in order to respond to the determined needs of the sector, all of which is recognized and assessed positively by the respondents.

More than a half of participants of the Programme addressed themselves to the CCP Office on various grounds in the applications' making phase, starting by seeking information on the Programme, and aid in the process of filling applications, up to seeking partners, which indicates that the CCP is recognized as a referential advisory body. A great percentage of respondents did not address themselves the CCP due to the fact that many organizations already had a considerable experience in making applications for (or applying for) different funds.

60% of the organizations assessed as good the quality of the assistance provided, and 8% as acceptable. The quality of the assistance provided upon addressing themselves to the CCP Office was assessed with the maximally positive answer as good by an extraordinary percentage, 60%.

Asked by us to make comments on the CCP's work, 10 organizations (out of 25 participants) answered by giving only positive notes to the CCP's work, its indispensability, expertise and energetic attitude of its management, unselfishness and openness in communication, and its initiative and active approach. Suggestions were given to increase the scope of the Office's work, and to increase the team, to a greater focus on the education of public institutions and a decentralised approach. The dominant ingredient of the commentaries is the perceived need for a greater influence of CCP on the procedure of co-financing of the Ministry of Culture, as well as a generally greater influence on the Ministry's work.

48% of respondents have acquired information about the existence of co-financing mechanisms of successful projects from CCP, and 24% of them stated they learned that information from the Ministry of Culture's web-site, which is paradoxical if we have in mind that this information was never published on the Ministry's web-site. 16% of the respondents have learned in an other way about the existence of that mechanism, and 8% from their colleagues. The fact that this information was neither published on the Ministry's web-site, nor in the media, tells about the lack of awareness in the Ministry of Culture about the importance of promoting its proper financial participation in relevant European projects. Furthermore, it seems that the respondents do not perceive clearly the difference between the CCP and the Ministry of Culture, which may be a consequence of the complicated status of the CCP Office, and may indicate the need of a different solution of that status.

The procedure of co-financing in the Ministry is rated as acceptable by 60%, as good by 20%, and as weak by 12% of organizations, while 8% of them were unable to rate .

Asked by us to give recommendations , 11 of the respondents (25% of the participants) answered by stating that the Ministry should increase the amounts of co-financing, and that the procedure should be faster and more efficient. A recommendation was made that the Ministry forms its proper commission which, on the basis of clearly established criteria and transparent procedures, would make decisions on the co-financing.

Section 5: The potential for capacities building through CCP seminars

The respondents were required to assess (by ranking from 1 to 6) which key capacities were developed by their organization in the seminars organized by the CCP Office. The highest ranking was given to project management 56%, then to the networking and management in general 52%, accounting/financial management 48%, fundraising 40%, and 4% of the organizations estimated they did not have any effect.

This result tells us about the educative effects of the seminars organized by CCP which devote a particular attention effectively to the aforementioned capacities, indispensable for the successful carrying out of the demanding international procedures and projects.

That the CCP Office has contributed moderately to the development of organizational managerial capacities was assessed by 36% of the organizations, to a great extent by 20%, 16% could not assess, to a small extent by 8%, and not at all by 4% of the organizations.

It can be concluded that the development of organizational managerial capacities remains mostly within the domain of the organizations themselves in relation to the size of their activities.

The key personal managerial capacities enhanced in the CCP Office's seminars are management in general 52%, project management and networking 48%, fundraising 44%, accounting/financial management 40%, while one organization assesses that it did not develop any capacity at all.

The raising of personal managerial capacities in seminars speaks about the effects of CCP's education, which are attended most frequently by those representatives who later within their organizations also head the application process, and, in case of success, the implementation process. A particular attention in the seminars is given just to the aforementioned capacities which should be possessed in an adequate degree by the the applicants for the program. The increasing of managerial capacities of the persons employed in the organizations and institutions must be a combination of a personal initiative, initiatives of the bodies such as CPP, but also of a coordinated strategy of the cultural policy on the highest level.

The majority of 72% of the respondents stated that the participation in the Programme has contributed to the development of capacities related to the cooperation such as Creating concrete opportunities for people of different cultures to interact, more than a half of them have acquired additional new information on the legislation and opportunities for additional funding (56%), the capacities for co-production were increased in 60% of cases, and in a smaller percentage were developed educational and research activities (35%), improving access to cultural activities for all sections of the community (35%), promotional activities (30%) and to a smaller extent the development of policies and strategies (26%). These percentages tell us that the emphasis during the implementation of the projects is placed primarily on the organizational and production based elements i.e. on the realization itself. A greater activity is necessary in the dissemination and promotion of successful projects, the

capacities for education within organizations, which would in turn lead to an increased conscience about the strategic planning of the activities.

The successful applicants, prior to participating in the Programme, were able to mobilize, generally speaking, moderate human, institutional, and financial capacities, which is in accordance with the previous assessments of the participants about the need for capacities' building of the whole sector for the participation in international programs, as well as with the actual majority based position of co-organizers which organizations hold within the projects.

Additional funding for the project with which they participated in the Programme comes from the state in 68% of cases, from the city in 36%, from communes(?) and international funds in 24%, from sponsors 2%, from their own resources 8%, and local authorities (Autonomous Province of Vojvodina) 4%.

The fact that the state, i.e. the Ministry of Culture is the main co-financier of successful projects in the greatest number of cases, speaks positively about the degree of interest shown by the state to support the participation in European projects, which is paradoxical in relation to the small extent of promotion of that mechanism of co-financing, due to the non-recognition of the Ministry's administration of the potentials for its proper promotion. The considerably smaller support on the local level speaks about the insufficient recognition of the importance of our organizations' participation in European projects and its benefits for the local community. Again can be seen also the insufficiency of other international funds, the interest of sponsors and the weak own resources.

The great majority of respondents (84%) have experienced the difficulties in the finding of resources for co-financing, more than a half experienced legal and fiscal barriers and high expenses, while the information gathering, cooperation, trust, finding partners and language barriers were designated as smaller obstacles. These answers indicate two major weaknesses of our country as a participant in the Culture Programme – the lack of financial support to the projects in culture, and the inadequate legislation which requires reform and harmonisation with the international regulation.

For the majority of 68% participants, the participation in the Culture Programme has supported the expected outcomes of the project and represents a good experience in terms of achieved goals, which tells in favour of the pertinence of the participation of our organizations in European projects and programmes.

Section 5: The potential for capacities building through CCP seminars

The respondents were required to assess (by ranking from 1 to 6) which key capacities were developed by their organization in the seminars organized by the CCP Office. The highest ranking was given to the management of projects 56%, then to the networking and management in general 52%, accountability/financial management 48%, fund-raising 40%, and 4% of the organizations estimated they did not have any effect.

This result tells us about the educative effects of the seminars organized by CCP which devote a particular attention effectively to the aforementioned capacities, indispensable for the successful carrying out of the demanding international procedures and projects.

That the CCP Office has contributed moderately to the development of organizational managerial capacities was assessed by 36% of the organizations, to a great extent by 20%, 16% could not assess, in a small extent by 8%, and not at all by 4% of the organizations.

It can be concluded that the development of organizational managerial capacities remains mostly within the domain of the organizations themselves in relation to the size of their activities.

The key personal managerial capacities enhanced in the CCP Office's seminars are management in general 52%, management of projects and networking 48%, fund-raising 44%, accountability/financial management 40%, while one organization assesses that it did not develop any capacity at all.

The raising of personal managerial capacities in seminars speaks about the effects of CCP's education, which are attended most frequently by those representatives who later within their organizations also head the application process, and, in case of success, the implementation process. A particular attention in the seminars is given just to the aforementioned capacities which should be possessed in an adequate degree by the the applicants for the program. The upgrading of managerial capacities of the persons employed in the organizations and institutions must be a combination of personal initiatives, of initiatives of the bodies such as CPP, but also of a coordinated strategy of the cultural policy on the highest level.

The majority of 72% of the respondents stated that the participation in the Programme has enabled the acquisition of capacities related to the cooperation such as creating circumstances for the cooperation of concrete people and the international cooperation, more than a half of them have acquired additional new information on the legislation and opportunities for additional financing (56%), the capacities for co-production were increased in 60% of cases, and in a smaller percentage were developed educational and research activities (35%), the improvement of the approach to cultural operations (35%), promotional activities (30%) and to a smaller extent the development of policies and strategies (26%). These percentages speak that the accent in the implementation of the projects is placed primarily on the organizational and production based elements i.e. on the realization itself. A greater activity is necessary on the dissemination and promotion of successful projects, the capacities for education within organizations, which would in turn lead to an increased conscience about the strategic appraisal of the activity.

The successful applicants, prior to participating in the Programme, were able to engage, generally speaking, in moderate human, institutional, and financial capacities, which is in accordance with the previous assessments of the participants about the need for capacities' building of the whole sector for the participation in international programs, as well as with the actual majority based position of co-organizers which organizations hold within the projects.

Additional financial resources for the project by which they participated in the Programme come from the state in 68% of cases, from the city in 36%, from communes and international funds in 24%, from sponsors 2%, from their proper resources 8%, and local authorities (Autonomous Province of Vojvodina) 4%.

The fact that the state, i.e. the Ministry of Culture in the greatest number of cases, is the main co-financier of successful projects, speaks positively about the degree of interest shown by the state to support the participation in European projects, which is paradoxical in relation to the small extent of promotion of that mechanism of co-financing, due to the non-recognition of the administrative system of the Ministry of the potentials for its proper promotion. The considerably smaller support on the local level speaks about the insufficient recognition of the importance of the participation of our organizations in European projects and the benefits that they bring to the local community. Again can be seen also the insufficient of other international funds, the interest of sponsors and the weak proper resources.

The great majority of respondents (84%) have experienced the difficulties in the finding of resources for co-financing, more than a half had problems with non-adapted legislation and high expenses, while the information gathering, cooperation, confidence, finding partners and linguistic barriers were designated as smaller obstacles. These answers indicate two major weaknesses of our country as a participant in the Culture Programme – the lack of financial support to the projects in culture, and the inadequate legislation which requires a reform and a harmonisation with the international regulation.

For the majority of 68% participants, the participation in the Culture Programme has reached the expected results of the project and represents a good experience in terms of achieved goals, which tells in favour of the pertinence of the participation of our organizations in European projects and programmes.

APPENDIX B WORK PROGRAMME CCP ACTIVITIES

Number	2008. WORK PROGRAMME	2009. WORK PROGRAMME	2010. WORK PROGRAMME	2011. WORK PROGRAMME	SUM
Contacted (via phone, email and meetings)	500	600	1.500	1.800	4.400
One to one' and small group advisory meetings	150	200	260	195	805
Meetings with cultural operators requesting CCP assistance	No data	No data	60	46	106
Projects developed with CCP assistance	3	10	14	18	45
Projects you assisted in finding cooperation partners	No data	No data	3	15	18
Info-mails, Newsletters	No data	No data	42	70	112
Contacts Database	over 1.000	over 1.500	2.050	2.200	2.200
Cultural operators on mailing list per cultural domain					
Cultural Heritage:	No data	43	49	72	164
Visual Arts:	No data	312	343	520	1175

APPENDIX C VIII EVALUATION OF THE SEMINAR AND WORKSHOP PARTICIPANTS 2008-2012.

Performing Arts:	No data	348	356	503	1207
Literature, Books & Reading:	No data	132	160	267	1766
Design, Applied Arts:	No data	169	173	277	619
Interdisciplinary:	No data	224	238	450	912
The website hits According to Google Analytics	/	3.645	8.688	5.925	18258
Activities organized by CCP Serbia	2	9	7	4	22
Activities organised in cooperation with other CCPs/others	8	3	7	5	23
Activities in which CCP Serbia participated organized by others	10	11	12	16	49
Participants	305	392	782	226	1705
Publications	5	3	5	2	17
Promo material	3	5	5	5	18
Guests lecturers and presenters	7	50	11	38	106
Institutions partners to CCP	15	12	31	26	84

SEMINAR (broj učesnika/br . popunjenih evaluacija	Ocena seminara od 1 do 5					Organizacija (od 1 do 5 (3))					Sadržaj					Kvalitet predavanja					Upotrebljivost za svakodnevni posao					Koliko često posećujete naš sajt?				Ocenite naš sajt od 1 do 5								
	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	Čest o	poneka d	retko	nikad a	5	4	3	2	1				
						3	2	1			3	2	1			3	2	1			5	4	3	2	1													
19 -20 May 2008 (72/42)						39	3									31	10				10	22	9	1														
18-19. maj 2009. (45/11)	3	1	0	0	0	10	2	0	0	0	8	4	0	0	0	7	4	0	0	0	6	4	1	0	0	2	3	4	2	4	3	0	0	0				
5. jun 2009 (kult. Nasleđe) (28/15)	4	4	1	0	0	6	3	3	0	0	5	5	2	0	0	6	6	0	0	0	5	4	1	0	0	3	5	3	2	4	4	0	0	0				
8. septembar 2009 (24/15)	3	5	0	0	0	11	2	0	0	0	10	3	0	0	0	11	2	0	0	0	9	4	0	0	0	3	8	4	0	6	5	0	0	0				
20. maj 2010	5	1	1	0	0	5	2	0	0	0	5	1	1	0	0	5	2	0	0	0	2	2	1	0	0	0	2	1	5	1	2	0	0	0				

			predavačima		planirane?	jasni?		kreativnost?	(skicom budžeta)?	
Prosečna ocena	4.6	4.8	4.9	4.6	4.6	4.5	4.9	4.3	4.2	4.6

DODATNI KOMENTARI NA SEMINARIMA

SEMINAR	<p>Da li imate potrebu za dodatnim stručnim usavršavanjima, seminarima, predavanjima?</p> <p>Ukoliko je odgovor 'da', o kojim temama?</p>	Ostali komentari
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<p>19-20. maj 2008.</p>	<p>Finansijsko izveštavanje, marketing, menadžment, menadžment u kulturi, drugi izvori finansiranja, detaljan trening za pristup različitim fondovima za kulturu i fondovima van EU (međunarodne fondacije), ko-finansiranje programa na nacionalnom nivou i programa u oblasti edukacije u kulturi, umrežavanje i baze podataka, izbor sponzora, praktični pristup skiciranju projekata; Savremena muzikologija i međunarodna saradnja van EU u oblasti muzike.</p> <p>Domaća legislativa u kulturi.</p> <p>Budžetiranje i finansijski menadžment.</p> <p>Mediji</p> <p>Priprema projekata</p> <p>Projektni menadžment u EU</p> <p>Odnosi s javnošću</p> <p>Prevođenje, izdavaštvo</p> <p>Evropska iskustva u umetnosti, književnosti i prevođenju.</p>	<p>Sve teme su pokrivene.</p> <p>Uvažene potrebe učesnika, visok nivo predavanja, diskusije, pozitivna iskustva, rad u malim grupama, profesionalizam i iskustvo predavača, ljubaznost predstavnika Kancelarije za evropske integracije, preciznost, konkretne, aktuelne, dinamične i kreativne teme</p> <p>Previše digresije, t.j. nejasan koncept.</p> <p>Seminar zahteva primenu, upućuje me u dobrom pravcu, omogućava veću efikasnost.</p> <p>Korisna prezentacija aplikacije, uputstva za apliciranje na projekte EK, praktične teme u vezi sa opstankom u nezavisnom sektoru, razmena iskustava i upućivanje u kriterijume i vrednosti EU, naglašavanje značaja integrisanja kulturne scene.</p> <p>Nisam direktno uključen u obezbeđivanje budžeta i pisanje projekata, ali ću preneti korisne informacije kolegama</p> <p>Više pažnje je poklanjano teorijskom nego praktičnom pristupu.</p> <p>Potrebno je više vremena za učenje veština i tehnika da bi se dobijene informacije primenile.</p> <p>Premalo vremena za zaista korisne informacije koje su ključne za donošenje odluka.</p> <p>Proces apliciranja je elaboriran iz svih aspekata za jako kratko vreme.</p> <p>Seminar je pružio informacije o ključnim temama u vezi sa fondovima i osmišljavanjem projekata</p> <p>Ispoštovan je raspored, ali malo su se prebrzo prelazile teme.</p> <p>Nije bilo dovoljno truda da se uspostave bliže veze između samih učesnika.</p> <p>Dobili smo puno teorijskih i praktičnih informacija iz prve ruke.</p> <p>Seminar je koristan jer planiramo da apliciramo sledeće godine.</p> <p>Razrešio sam dilemu o tome koje ideje su korisne za apliciranje, naročito u interdisciplinarnim projektima.</p> <p>Određene stvari u vezi sa procedurama i apliciranjem su sada jasnije.</p> <p>Moja organizacija je mala i ove informacije su skoro beskorisne u odnosu na trenutnu poziciju moje organizacije.</p>
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18-19. maj 2009.	Organizacija festivala, kulturni projekti Uspostavljanje partnerstava, pisanje predloga projekta, budžet, projekcije/planovi za donatorske aktivnosti Menadžment u kulturi, Fundraising, menadžment projekta Kulturna politika, finansiranje kulturnih projekata, traženje partnera Produblivanje postojećih Detaljna iskustva organizacija koje su finansirane od EU i već implementirale projekta	Nije mi potvrđeno da li je moja prijava primljena Veliki broj informacija za kratko vreme
5. jun 2009 (kulturno nasleđe)	Mogućnost malih privatnih organizacija u uključivanje u programe za dodelu sredstava EU O EU fondovima dostupnim muzejima u manjim sredinama Zaštita kulturnog nasleđa, digitalizacija, međunarodna kulturna saradnja Razmena iskustava, saradnja sa drugim arhivima, zaštita arhivske građe Menadžment kulturnog nasleđa, konzervacija Kulturni turizam Marketing u kulturi Fundraising	Veoma je pohvalno osnivanje ovakve kancelarije, moj utisak je da je konačno došlo vreme da umetnost može da ide napred bez uticaja politike, da je važno samo da si dobar i originalan i da već imaš šansu Moj sugestija bi bila da pokušate što manje da koristite engleske reči u izlaganju. Koliko god da je razumljivo, moguće je da ćete naići na neprihvatanje kod jednog dela profesionalaca kod nas, a pretpostavljam da vam je cilj (...) Takođe probajte da poradite na adekvatnom prevodu bitnih termina vezanih za ovu temu Mislim da arhivske institucije u Srbiji (oko 47) na različitim principima finansiranja, veoma slabo, reklo bi se gotovo nikako, ne finansiraju se preko projekata (izuzetak je Istorijski arhiv Beograda, Arhiv Srbije) i u principu ne znaju kako da urade predlog-organizovati sve arhive na jednom seminaru i upoznati ih sa mogućnostima finansiranja programa EU
9. septembar 2009.	Kulturni razvitak Pronalaženje partnera zajedničke projekte Kako uspešno napisati projekat Mladi, mobilnost, edukacija, društveni angažman, trening trenera Finansiranje, saradnja, event making Fundraising, evropska administracija i menadžment za aplikacije	Vaš način rada je za mene apsolutno osveženje, kao da ne pripadate autističnom ministarstvu kulture. Hvala vam na pomoći i optimizmu
20. maj 2010.	Evropski fondovi kulture Projekti vezani za nacionalne manjine Pisanje projekata, sastavljanje budžeta Kulturno nasleđe O svim temama koje su od značaja za promovisanje i unapređenje	Kako nisam bio na sličnom seminaru, za mene je ovo fantastično. Dosta dobrih ideja i smernica za razmišljanje. Mislim da je trebalo početi od toga šta je ideja, zašto i na koji način EU podržava određene kulturne prakse, a neke druge ne.

	<p>profesionalne delatnosti na savremenim principima Partnerske kulturne mreže, pravljenje budžeta i izveštaja Menadžement u kulturi, izvori finansiranja, osmišljavanje projekata Partneri, sadržaj aplikacije Praksa podržanih projekata, iskustva sa partnerima Kulturna politika, međunarodna saradnja</p>	
<p>13. jul 2010.</p>	<p>Izvođačke umetnosti, street art, cirkus Pisanje projekata, sastavljanje budžeta O svim temama koje su od značaja za promovisanje i unapređenje profesionalne delatnosti na savremenim principima Partnerske kulturne mreže, pravljenje budžeta i izveštaja Teme najavljene za sledeći seminar Menadžement u kulturi, izvori finansiranja, osmišljavanje projekata Partneri, sadržaj aplikacije Izrada budžeta Praksa podržanih projekata, iskustva sa partnerima Kulturna politika, međunarodna saradnja Status audio-vizuelnog sektora, kulturne politike na nivou EU</p>	<p>Posebno mi je bilo korisno predavanje o popunjavanju logičke matrice. Takođe, nisam do sada posebno obraćala pažnju na čitav program, tako da će mi dostavljeni materijali biti korisni. Vrlo sam prijatno iznenađena radom TKK, za koju znam od ranije, ali nisam znala da sa tako malom ekipom radite tako dobro i organizovano.</p> <p>Pohvale timu odgovornom za organizaciju seminara. Odličan odabir predavača. Teme detaljno obrađene, izuzetno koristan praktični deo radionice.</p> <p>Kao korisnik fondova Evropske komisije sa izvesnim iskustvom, veoma mi je korisno da se na vreme informisem o najnovijim/očekivanim izmenama za narednu godinu ili dati program u ovoj formi, a važna su mi i iskustva drugih organizacija iz zemlje i inostranstva. Bez obzira na nivo prethodnog iskustva, uvek je dobro čuti još poneko uputstvo u vezi sa popunjavanjem obrazaca i predloga projekata.</p> <p>Izuzetno koristan i u praksi upotrebljiv material koji se obradljivao na seminaru 13.07.2010. Predavači su bili inspirativni i celu organizaciju/realizaciju seminara bih okarakterisala kao izuzetno uspešnu. Najveća vrednost ovog seminara leži u odličnom pratećem materijalu koji je u potpunosti obradjen u pratećem materijalu seminara, kao i u otvorenosti predavača za buduće korekture u toku pisanja projekata.</p> <p>Veoma sam zadovoljan. Dopada mi se opuštena atmosfera. Posebno je na mene ostavio utisak gospodin Predrag Cvetičanin. Zaista sam</p>

		<p>doznao nešto korisno za dalji rad i njegovo usmeravanje. Odlična organizacija seminara, sa kvalitetnim i interesantnim predavačima.</p> <p>Jasna, konkretna i praktična predavanja. Pozitivan i ohrabrujući stav predavača.</p> <p>Posebno mi se svideo praktični deo, mislim da je bio jako koristan.</p>
<p>4-5. maj 2011.</p>	<p>Upravljanje organizacijama Uspostavljanje veze sa međunarodnim organima Menadžement u kulturi, izvori finansiranja, osmišljavanje projekata Pisanje projekata, sastavljanje budžeta Izrada budžeta O projektima nacionalnog i regionalnog karaktera Kulturna politika Srbije Edukacija saradnika u institucijama kulture IPA fondovi Promocija kulturnog nasledja Izvođačke umetnosti, street art, cirkus</p>	<p>Lola krajnje simpatični predavač koji drži pažnju sve vreme. Zadovoljni smo organizacijom i formom seminara, ali smatramo da bi bilo bolje i produktivnije da traje možda 5 dana, da uključuje više radionica i konkretnih stvari (sa identifikovanjem konkretnog problema i davanje predloga za rešavanje) i definitivno više otvorenih diskusija.</p> <p>Prilično gust raspored, korisni linkovi. Najveća korist je mogućnost dodatnih konsultacija sa kancelarijom TKK.</p> <p>Nisu sva predavanja ujednačeno korisna.</p> <p>Loša tehnička podrška. Potrebno je objasniti pojmove u više detalja, pogotovo za ljude koji se prvi put susreću sa ovim programima.</p> <p>Vrlo korisno druženje, dobri predavači, odlična organizacija, a pre sve dobar pisani materijal.</p> <p>Organizacija je bila savršena, predavači su bili veliki stručnjaci, koji su uspeli da nam na najbolji mogući način prenesu svoja znanja.</p> <p>Sve pohvale i podrška u pravcu održavanja programa na ovu temu.</p> <p>Jako koristan seminar za dobijanje novih informacija i ideja. Dobra inicijativa koja treba da preraste u obaveznu praksu. Korisno utrošeno vreme, a stečeno znanje će biti lako primenljivo. Dobri predavači i odlični koordinatori.</p> <p>Na seminaru sam se osećala jako prijatno i mnogo vam hvala na tome.</p> <p>Stekla sam utisak da je preko svih stvari u prezentacijama prelaženo brzo, pa je možda tako bilo teže za publiku da pohvata sadržaj.</p> <p>Tempo izlaganja je prebrz. Možda za sledeći put neki pripremni</p>

		<p>materijal da bude dat. Radionica koja se bavi popunjavanjem aplikacija bi bila korisnija. Nejasna suština, nedovoljno konkretnih primera. Zaista dobra inicijativa.</p>
<p>8-9. jun 2011.</p>	<p>Finansije Izrada budžeta, korisni saveti Kako što bolje napisati projekte Predstavljanje primera dobre prakse u zemljama iz regiona Pozorište, edukacija Mogućnost partnerstava u oblasti zaštite kulturnog nasleđa Pristup fondovima Organizacija kulturnih projekata u cilju usavršavanja i poboljšavanja konkurentnosti. Partnerstvo među muzejima, muzeološke teme... Legislativa kulturi, odnos fiskalne i kulturne politike. Strateško planiranje u kulturi Izvori finansiranja, drugi fondovi... Multidisciplinarni pristup temama iz kulture Marketing Umrežavanje Međunarodna saradnja učesnika programa kultura 2007-2013 Menadžment u kulturi Zaštita kulturnog nasleđa i popularizacija istog</p>	<p>Kratko je trajalo Džefri je fenomenalan, bilo je sjajno opet ga slušati. Inspirativan, a konkretan. Lola je kao i uvek sjajna, a Džefri je novi biser. Hvala vam na dva divna dana puna informacija. U celini gledano seminar zaslužuje 5+. Ketering za svaku pohvalu, seminar je zanimljiv i zadržava pažnju čak i mlađim naraštajima. Odlična organizacija i edukacija, kao i uvek. Čestitamo! Inspirativno i zanimljivo. Mnogo korisnih saveta. Korisno i motivišuće. Ne pozivajte samo upravnu strukturu organizacije već i obične zaposlene. Džefri je savršen predavač i motivator, odličan izbor! Šteta što nije ostavljeno više vremena za analizu radionice. Najgori je bio onaj predavač sa projektom „Beograd 2020“, užas i neznanje. Zato su predavanja dobila 4. Sve ostalo je sjajno. Veoma koristan seminar, pun značajnih i upotrebljivih informacija u daljem radu. Potrebno je uključiti lokalnu samoupravu i upravu institucija kulture.</p> <p>Bilo mi je veliko zadovoljstvo da prisustvujem seminaru koje ste organizovali. Iako ima pomaka, ipak se još uvek oseća jaka potreba da se u institucije kulture u našoj sredini unese određena doza "nečega" što su prihvatile organizacije iz oblasti trgovine, bankarstva i privrede uopšte. Ti opšti principi moraju da važe u svom preduzećima bez obzira na njihovu delatnost i broj zaposlenih u njima. U ustanovama kulture, stekla sam utisak, nepotrebno vlada neka neformalna atmosfera koju podržavam tek kad se ispoštuju prethodno neke formalnosti. Mada, sa druge strane vlada i neka formalna atmosfera, takođe nepotrebno, koja po mom mišljenju iz</p>

		<p>razloga neumešnosti menadžmenta... Dakle, hvala vam na dobro organizovanom seminaru.</p> <p>Vi ste pravili evaluaciju na kraju, ali ne smeta da vam saopštim šta lično mislim. Procena optimalnog vremena početka seminara, trajanja izlaganja kao i određenih pauza, baš vam je uspela, što nije slučaj uvek ni na nekim uhodanim dešavanjima. Nagradice u vidu keteringa (koji je bio za svaku pohvalu) su bile dodatna motivacija - ljudi smo, a u nama svima se krije, kažu, i dete koje se obraduje takvim stvarima. Dalje, izlagači su bili korektni u smislu poštovanja vremena... Sve je lepo proteklo i sa pravom merom. Nastavite tako i želim vam sve najbolje.</p>
<p>08-10. jun 2012.</p>	<p>Mogućnost povezivanja sa potencijalnim partnerima iz regiona i EU. Još praktičnih radionica ovog tipa.</p> <p>Razmena iskustva između sličnih institucija u zemlji i regionu. Još seminara o finansiranju, marketingu, PR-u.</p> <p>Umrežavanje i regionalna saradnja.</p> <p>Evropski projekti. Ovakvi seminari treba duže da traju.</p> <p>Predstavljanje evropskih kulturnih mreža, organizovanje susreta - možda prema oblastima rada organizacija i mreža.</p> <p>Teme vezane za kulturno nasleđe i finansiranje istog.</p> <p>Sve teme iz kulture, osim kulturne baštine.</p> <p>Zagovaranje i lobiranje za promene u kulturi.</p> <p>Pisanje projekata, povezivanje javnog i civilnog sektora, upoznavanje sa radom i procedurama nakon apliciranja (rad komisija).</p> <p>Menadžment u kulturi.</p> <p>Kultura u održavanju mentalnog zdravlja stanovnika.</p> <p>Više primera dobre prakse.</p> <p>Pisanje projekata. Pisanje budžeta</p> <p>EU fondovi+ mogućnost domaćeg sufinansiranja.</p> <p>Kulturna politika i aktivizam, javni prostori, upravljanje budžetom.</p> <p>Mediji, informisanje, izdavaštvo</p> <p>Zaštita nematerijalnog kulturnog nasleđa.</p>	<p>Nedostatak obaveštenja preko mailing liste o mestu održavanja seminara.</p> <p>Veliko je razočarenje što je izostalo gostovanje Vesne Jokanović. Ovaj blok seminara nije doneo ništa novo i kvalitetno.</p> <p>Veoma koristan seminar jer osvežava informacije i time jača kapacitete u okviru resursa u kulturi.</p> <p>Seminar jača kapacitet rada lokalne samouprave za aplikacije u oblasti kulture i uključivanje ustanova i civilnog sektora.</p> <p>Veoma informativno. Hvala na trudu!</p> <p>TKK izvanredno prati sve tekuće teme, iskustvo dobre prakse, interaktivne teme na relaciji Ministarstva kulture Republike Srbije i Agencije... jednom rečju dragoceni lični kontakti i susreti, kao najvažniji momenat u kreiranju početne ideje umrežavanja i procesuiranja do aplikacije. Najdragocenije: živa reč i mnogostruko sagledavanje drugih iskustava. Jedina potporna snaga za kulturne delatnike u ovom trenutku, na ličnom nivou. Neposredno i apsolutno profesionalno. Svaka ponuđena tema je dakle, apsolutno podudarna</p>

	<p>Pristup fondovima za finansiranje obrazovanja u oblasti kulture, mobilnost akademskog kadra (naučnici i predavači)...</p> <p>Fundraising + EU integracije</p> <p>Strategije razvoja kulture (i obrazovanja) do 2020. godine.</p> <p>Team building, jer je jako loša saradnja sa kolegama, naročito u državnim institucijama.</p> <p>Rad sa mladima, specifični oblici kulturnih delovanja, razvoj mogućnosti obrazovanja putem korišćenja AV (audio video) materijala.</p> <p>Kulturna industrija, različite radionice - razmena iskustava.</p> <p>Projekti međunarodne saradnje.</p> <p>Prezentacija najuspešnijih projekata, umrežavanje, strategije kulturnog razvoja.</p> <p>Mogućnosti finansiranja/ novi program Kultura.</p> <p>Detaljnije o tipovima projekata koji su najpoželjniji za finansiranje.</p> <p>Isključivo predstavljanje programa za finansiranje projekata i predstavljanje mreža CSO.</p> <p>O učešću politike na projekte (pisanje i izvodjenje) na davanje novca za određene projekte.</p> <p>Takodje teme iz oblasti kulture i teme vezane za ljudska prava.</p> <p>Bilo bi interesantno govoriti o Strategiji za kulturni razvitak koje bi mogle uticati na buduće projekte.</p> <p>Traženje partnera/ gradovi kao aplikanti.</p> <p>Nalaženje partnera, nalaženje sredstava za predfinansiranje (aktivnosti pripreme projekta).</p> <p>Kultura, kulturne industrije, socijalna i kulturna inkluzija osoba sa invaliditetom.</p> <p>Pratiti trendove i biti u toku.</p>	<p>mom interesovanju i odgovara na potencijalna pitanja i nedoumice.</p> <p>Konkretno i vrlo korisno!</p> <p>Bravo!</p> <p>Svako saznanje ove vrste je neophodno, kao i upućenost.</p> <p>Korisne i precizne informacije, relevantni gosti, otvorenost za savete i saradnju.</p> <p>Seminar mi je pomogao kao polazna tačka za Program Kultura 2007-2013.</p> <p>Dobra priprema za naša buduća finansiranja u kulturi. Malo vremena, ali maksimalno iskorišćeno. U delu o budžetiranju bilo je malo toga što bi koristilo svima (kod postavljanja pitanja i odgovora).</p> <p>Hvala na znanju, iskustvu, revnosti, na materijalima, vodičima i otvorenosti za pomoć. Kad se uputim u materiju, sada znam kome da se obratim i podelim ovo sa drugima.</p>
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APPENDIX D

applicants	INSTITUTION	PROJECT TITLE	YEARS
NO	1.1. MULTI-ANNUAL		
1	STANICA	2 Jardin D'Europe i Special Issue (1.2.1)	2008-2013 i 2012
2	BITEF	ENPARTS	2008-2013
3	KIOSK (BELEF)	Intersection	2009-2012
4	ARHEOLOŠKI INSTITUT	2 Archaeolandscapes i T-pas (1.2.1)	2009-2013 i 2011-2013
5	BALKANOLOŠKI INSTITUT	ENArc	2010-2015
6	FOND B92/REX	Engine Room Europe	2011-2014
7	EXIT	2 ETEP i Azalai (1.2.1)	2011-2016 i 2012
8	DOB	Soft Control	2012
9	OZONE	Soft Control	2012
	1.1.2. COOPERATION		
10	DAH teatar	coordinator- Invisible City	2011-2012
11	REMONT	Artyčok.TV	2010-2012
12	RING-RING	Phoneart	2010-2011
13	SVI	2 We are Here i Eutropia	2010-2011 i 2011-2013
14	MIMART	Wake Up	2010-2012
15	kuda.org CENTAR ZA NOVE MEDIJE	2 Art Always has consequences i Aesthetic Education Expanded	2008-2010
16	MULTIKULTIVATOR	Euromed Music festival	2008-2010
17	ETNOFEST	Feria de Fronteras	2011-2013
18	Medijski edukativni centar	ABC Rhe Art of the Book	2011-2012
19	BUM	MIO 2012	2011-2012
20	SEE.cult	Criticize This!	2011-2012
21	BETON	Criticize This!	2012

22	NAPON	Techno Ecology	2012
23	TkH	TIMeSCAPE	2012
24	GENERATOR	Street Mapping	2012
25	AAA Production	Multiculturalism in Music	2011-2013
26	KulturaNova	Museum.EU	2012
27	KC GRAD	City Acupuncture	2012
28	BIBLIOTEKA GRADA BEOGRADA	2 Acessit stopiran i Acessit Plus	2009-2011 i
29	SRPSKO NARODNO POZORIŠTE	Qartet	2008-2010
30	DRUŠTVO ARHITEKATA BG	Unfinished Modernisation	2010-2012
31	NARODNA BIBLIOTEKA RS	2 The Library-production of Memory -nerealizovan 2009 i EMBARK	2009-2011 i 2010-2012
32	Muzej Vojvodine	Migration im Donauraum Die Kolonisation im 18.Jahrhundert und ihre Folgen	2012
33	MSU VOJVODINE	Digitizing Ideas	2010-2012
34	SKC NS	Hurisu	2009-2011
35	JUŽNO-BAČKI UPRAVNI OKRUG	Hurisu	
36	Malo pozorište Duško Radović	Puppet Nomad Academy II	2011-2012
37	Kulturni centar Beograda	ACT Democ[k]racy	2012
38	Jugokonzert	Glagolica	2012
39	Muzička škola Isidor Bajić	Triorca	2011-2013
40	Dečije pozorište Subotica	ACCORD projekat stopiran zbog smrti madjarskog partnera	2011-2013
41	Otvoreni univerzitet Subotica (NTA)	2 Nomad Academy III i The nomad of beauty	
42	Centar Kosta Abrašević	Establishing the framework for conservation, evolution and promotion of Balcan accodeon heritage in SE Europe	
43	Inbox (festival)	Street Musicians Festival	2012

BROJ	LITERARY TRANSLATIONS	BOOKS	YEAR
	PUBLISHER	NUMBER OF SUCCESSFUL	
1	Beli Put		2009
2	Beli put	2	2010
3	Odiseja		2009
4	Odiseja	2	2010
5	Odiseja	3	2011
6	V.B.Z. Beograd		2009
7	Stubovi kulture		2009
8	UG Treći trg	50+5 case	2009
9	VEGA Media		2009
10	Čarobna knjiga		2010
11	Propolis		2009
12	Propolis	2	2010
13	Zavet		2010
14	Zavet	2	2011
15	Zlatni zmaj		2010
16	Kreativni centar		2011
17	BeoBook		2011
18	Heliks		2011
19	Geopoetika		2011

APPENDIX E



Lola Joksimović

Her work experience includes working as a project coordinator for the Center for Contemporary Arts, doing coordination and production of the art projects; Program coordinator for the Museum of Contemporary Art, also doing coordination and production of the art projects, as well as PR and marketing; Marketing director for the Oikos Company, doing PR and marketing strategy;

Project coordinator/executive producer for the Delirium Film production and International Exhibition Oktobarski salon, doing film and advertising production, as well as political campaign production for Delirium, and coordination of the project How to send a Message and production of the artworks for Oktobarski salon; Program director/executive producer for the Cultural Center DOB, doing overall programme activities

and producing and implementation of the projects; Account manager for Mediasat – East Europe, HUB in Madrid, doing promotion for newspapers/magazines; And project manager for the World Bank/International Finance Corporation, doing promotion for a public Campaign for Recycling. She's currently working as Head of CCP Serbia office in the Ministry of Culture and Media.

She has always worked in multicultural environments and maintained convenient international relationships. Her remarkable PR skills are always put to good use while mediating with people and she is a responsible team player. By having experience in all three sectors(NGO, public and freelance) as leader in project management and organizing numerous festivals, conferences, seminars, meetings, film shootings and exhibitions, she has proved herself to be an excellent communicator, well organized, and good at handling cooperation between various people and organisations.

She speaks English and French.

Education and training

2005

Belgrade University of Art

Center for Professional Development and Consulting in Culture, Art and Media

Belgrade

- Certificate for Marketing in Culture
- Certificate for Strategic planning in Cultural Institutions

2003

Belgrade University
Faculty of Philosophy
B.A. Archaeology

2002

International Republican Institute
Washington

- Certificate in PR and Marketing

1986

Direction Generale de L'Aeronautique Civile, Belgrade

- Licence personnel de cabine