

---

UNIVERSITY OF ARTS IN BELGRADE  
Center for Interdisciplinary studies



UNIVERSITÉ LUMIÈRE LYON 2  
Faculté d'Anthropologie et de Sociologie



**UNESCO Chair in Cultural Policy and Management**

*Master thesis:*

**BUILDING PERSPECTIVES IN VISUAL ART:  
CIVIL SECTOR AND THE MINISTRY OF  
CULTURE**

by:

Dimitrije Tadić

Supervisor:

Milena Dragičević Sešić, PhD  
Irina Subotić, PhD (co-tutor)

Belgrade, September 2011

---

***Table of contents:***

Abstract.....	4
Resumé.....	6
1. INTRODUCTION.....	13
1.1. Definitions of Contemporary Visual Art and Multimedia.....	13
1.2. About the Ministry of Culture, Media and Information Society.....	14
1.3. The Role of Civil Society Organizations (in Serbia).....	15
1.4. EU Legal Framework Related to the Civil Society.....	16
2. METHODOLOGICAL CONSIDERATION.....	18
2.1. Research Design, Methods, Hypothesis and Key Issues.....	18
3. THE FIELD OF VISUAL ART AND MULTIMEDIA.....	21
3.1. Public, civil and private sector. Cooperation.....	21
3.2. Actors in the Visual Art Scene.....	22
3.3. Socio-Cultural Cycle in Visual Art.....	23
3.4. Discourse Analysis – Words.....	25
4. THE CIVIL SECTOR.....	28
4.1. The Types and the Impact of Supported Projects realized by the Civil Society Organizations.....	28
4.2. Civil Society Organizations vs. Ministry of Culture, Media and Information Society...33	
4.3. The Controversy of Ex-Yugoslavia Art Associations.....	35
5. THE MINISTRY OF CULTURE, MEDIA AND INFORMATION SOCIETY.....	37
5.1. Internal Organization of the Ministry of Culture, Media and Information Society.....	37
5.2. Department for Contemporary Art and Creative Industries.....	37
5.3. Is the Ministry a Creator or a Service?.....	39
5.4. The Ambivalence of Policies.....	40
5.5. (The Lack of) Self-Evaluation.....	46

6. THE INSTRUMENTS OF SUPPORT TO THE CIVIL SECTOR IN THE FIELD OF CONTEMPORARY VISUAL ART AND MULTIMEDIA.....	48
6.1. Financial Instruments of Support.....	48
6.1.1. Annual Open Call for Financing the Projects.....	49
6.1.2. The Selection, Autonomy and Participation of the Representatives of Civil Society Organizations in the Committee for Visual Arts and Multimedia.....	51
6.1.3. Different Results with the same Instrument – Culture War.....	53
6.1.4. Criteria and Priorities of the Open Call for Visual Art and Multimedia.....	55
6.1.5. Financing Mediocrity? Are Procedures, Criteria and Priorities fitting to the Needs?.....	65
6.2. Legal-Political Instruments of Support.....	66
6.2.1. Open Call for Applications as Instrument of Cultural Policy/ the Foundation in Legislation and Development Strategies.....	67
6.2.2. The New Law on Culture.....	68
6.2.3. Paragraph 3 and other questions - New By-Law on Procedures and Criteria for Financing.....	71
6.2.4. Important Documents for the Field of Culture.....	74
6.3. Organizational Instruments of Support.....	77
6.3.1. Government`s Working Group for Civil Society Organizations.....	77
6.3.2. 3 Ministry`s Initiatives.....	77
6.3.3. Intermediary and Recommendations/ Letters of Support.....	82
6.3.4. Continuous Dialogue – Protocol of Cooperation.....	83
6.4. Comparing the Support to the Civil Society Organizations and to the Public Cultural Institutions and to the Private Initiatives.....	86
7. GENERAL RECOMMENDATIONS.....	93
8. CONCLUSION.....	96

Bibliography and Webography

Acknowledgments

Curriculum Vitae Dimitrije Tadić

## ABSTRACT

This paper examines the instruments of support of the Ministry of Culture, Media and Information Society of Republic of Serbia to the civil society organizations in the field of visual art and multimedia. The instruments of support are divided in three categories: financial (economic), legal-political and other instruments (the tools).

The main objective is to examine, analyze and evaluate these instruments. Research strategies used for design and analysis are both - qualitative and quantitative strategies. The paper, after short historical background, will focus on the actual situation concerning the relationship between the Ministry and the civil sector.

The introduction part provides the short overview on current definitions of visual art and multimedia, Ministry of Culture, Media and Information Society, as well as on the civil sector (in Serbia) and legal framework in EU related to it. The research is based on the hypothesis claiming that although the Ministry is providing a significant financial support, the instruments of support and the relation towards civil society organizations in general, are not based on continuous and strategic approach.

Concerning civil sector, this paper is also examining the impact on artistic scene and on the society in general, the projects and activities of civil society organization have in Serbia. It appears that the influence civil sector had during 90`s and soon after the political changes in Serbia on the cultural and artistic scene faded. Newly signed *Protocol of Cooperation* is the current attempt of civil sector to regain influence on art production, and to establish it on cultural policy in Serbia. Additionally, the paper will present and examine financial support of the Ministry addressed to civil society organizations after political changes in Serbia. Collected data will be put in correlation with the same information on financial support addressed to public cultural institutions, civil society organizations and to the private initiatives in the same period of time (2003-2011). Since the Ministry from 2003 is regularly (each year) is launching the open call for applications, the information on funding projects is classified, it is easy to analyse them.

The recommendations aim to offer potential routes, mechanisms and operational instruments useful for stakeholders for establishment of the partnership and dialogue between the Ministry of Culture, Media and Information Society and civil sector organizations. The benefit would not be just mutual, since by establishing a strategic relationship between these two, many other actors in culture as well as in other sectors would gain a lot. Especially because such a relationship would certainly, among other, rely on the prerogatives of intersectoral cooperation.

## RESUMÉ

# Construction des perspectives en l'art visuel: secteur civil et Ministère de la Culture

### Introduction et considération méthodologique

Cette étude analyse les instruments du soutien du Ministère de la Culture, des Médias et de la Société informationnelle aux organisations de la société civile dans le domaine de l'art visuel et du multimédia.

L'objectif principal de cette étude est de tenter d'examiner, d'analyser et d'évaluer ces instruments. En même temps, les initiatives aussi bien que les impacts des organisations de la société civile seront examinés. Les stratégies de recherche utilisées pour le plan et l'analyse sont doubles - stratégies qualitatives et quantitatives. Après un rapide aperçu historique, on se concentrera sur la situation actuelle concernant les relations entre le Ministère et le secteur civil.

Les hypothèses principales y compris, les hypothèses particulières prétendent que: les documents de la politique culturelle ne règlent pas clairement la position du secteur civil dans le domaine de la culture, et la légitimité des investissements, en plus les informations obtenues du secteur civil culturel ne sont pas prévues; il n'y a pas d'impact considérable de l'organisation de la société civile sur les politiques culturelles en Serbie; les associations d'art caduques (datant d'Ex- Yougoslavie) ont un impact plus considérable sur la politique culturelle que d'autres organisations de la société civile; actuellement le Ministère ne pourrait pas être plus proactif à l'égard des organisations de la société civile puisqu' il n'existe pas d'autoévaluation favorable; il n'est pas clair si le Ministère agit comme *Créateur* ou comme *Service*; il existe une ambivalence spécifique de la politique culturelle en Serbie; la visibilité, l'influence et l'impact des organisations de la société civile sur la scène culturelle et sur la société en général sont faibles.

L'introduction montre un rapide aperçu sur les définitions actuelles de l'art visuel et du multimédia, sur le Ministère de la Culture, des Médias et de la Société informationnelle, aussi

comme sur le secteur civil (en Serbie) et sur le cadre légal en UE y relié. La recherche est fondée sur les hypothèses prétendant que bien que le Ministère assure le soutien financier, les instruments du soutien et le rapport des organisations de la société civile en général ne sont pas fondés sur l'approche continue et stratégique. Concernant le secteur civil cette étude analyse aussi l'impact que les projets et les activités de l'organisation de la société civile ont en Serbie, sur la scène d'art et sur la société en général. Il paraît que l'influence du secteur civil sur la scène culturelle et artistique a affaibli dans les années quatre-vingt-dix et dans peu de temps après les changements politiques en Serbie. Le Protocole de coopération, signé récemment, représente la tentative actuelle du secteur civil de regagner l'influence sur la production d'art, et d'établir la même sur la politique culturelle en Serbie. En plus, cette étude exposera et examinera le soutien financier du Ministère destiné aux organisations de la société civile après les changements politiques en Serbie. Les données rassemblés seront mis en rapport avec la même information sur le soutien financier aux institutions publiques culturelles, aux organisations de la société civile et aux initiatives privées durant la même période (2003-2011).

Les recommandations ont pour l'objectif de proposer les démarches éventuelles, les mécanismes et les instruments opérationnels, utiles aux parties intéressées à établir le partenariat et le dialogue entre le Ministère de la Culture, des Médias et de la Société informationnelle et les organisations de la société civile. L'intérêt ne sera exclusivement mutuel, étant donné que beaucoup d'autres acteurs de culture aussi comme d'autres secteurs gagneront beaucoup par établissement des liens stratégiques entre le Ministère et les organisations de la société civile. C'est particulièrement parce que un tel lien s'appuiera, entre autres, sur les prérogatives de la coopération entresectorielle.

### **Le secteur civil dans le domaine de l'art visuel et du multimédia**

Le genre des projets soutenus et réalisés par les organisations de la société civile peut être facilement distingué comme les projets s'occupant de la production d'art et les projets s'occupant des sujets socialement engagés.

Comme on le montrera, le soutien financier destiné au secteur civil est beaucoup plus considérable que le soutien aux institutions culturelles publiques.

Un grand nombre des organisations de la société civile traite la production d'art, pourtant, parmi elles, les organisations possédant les galeries et les lieux d'exposition ont le plus

considérable impact sur la scène d'art. En raison de leurs activités permanentes et les programmes annuels, ces organisations ont la possibilité d'influencer les circonstances et le développement de la scène artistique. Les problèmes principaux concernant l'impact sur la scène artistique et sur la société en général sont les suivants: les organisations de la société civile n'agissent pas suffisamment comme "correcteur" du Ministère de la Culture; les organisations de la société civile n'agissent pas suffisamment comme "correcteur" de la société; les organisations de la société civile ne sont pas suffisamment actives quand il s'agit de la coopération avec des secteurs publics et privés; les organisations de la société civile ne sont pas suffisamment actives quand il s'agit de la coopération avec d'autres secteurs (formation, tourisme, affaires etc.); les organisations de la société civile ne collaborent pas suffisamment avec divers groupes cibles; manque du développement de l'audience; hyperproduction; élitisme; bureaucratisation; élan et les attitudes anti-hégémoniques disparaissants. Cependant, comme c'est déjà montré, les organisations d'art d'Ex-Yougoslavie ont l'impact et l'influence beaucoup plus considérables sur la prise de décision. Elles ont réussi à s'imposer comme les partenaires principaux dans les relations avec le Ministère de la Culture, des Médias et de la Société informationnelle, concernant la production artistique et la représentation des artistes et leurs besoins professionnels. Cependant, il existe encore l'héritage négatif concernant ces organisations, vu qu'elles n'étaient pas indépendants de l'Etat durant une longue période et étaient marquées par le régime socialiste et ses liens existant dans le domaine de la culture. De cette manière ces organisations sont loin du concept des organisations modernes de la société civile.

### **Le Ministère de la Culture, des Médias et de la Société informationnelle de la République de Serbie**

Le rôle actif du Ministère n'est pas largement répandu et n'est pas reconnu pour beaucoup de raisons. Certains en sont: manque des projets bien conçus du Ministère, il n'y a pas d'approche stratégique permanente de la culture, manque de la législation avec les standards modernes dans le domaine de la culture, faible niveau d'efficacité, standards caducs de fonctionnement, critères et priorités qui ne sont pas clairs et les procédures confuses quant au financement des projets, ambivalence des politiques, décisions politiquement prises, manque d'autoévaluation, etc.

En plus, le personnel professionnel du Ministère (employés) est confus à cause de leur rôle, étant donné que les décisions sont prises soit par le cabinet du ministre soit par les comités.

De cette manière leur travail reste entièrement administratif. D'autre côté, l'organisation intérieure du Ministère prévoit la compétence, le savoir, et son propre enseignement supérieur. Le manque de l'autoévaluation est aussi présent et deux domaines importants de l'évaluation devraient être analysés: évaluation de la politique culturelle et évaluation de l'efficacité du subventionnement.

### **Instruments du soutien au secteur civil dans le domaine de l'art visuel et du multimédia**

On peut diviser ces instruments en trois formes: instruments financiers, instruments juridico-politiques et autres instruments (outils).

L'instrument financier principal est l'Appel aux applications pour le co-financement des projets/ programmes dont la qualité contribue au développement et à la représentation de l'art et de la culture. Cet Appel est ouvert une fois par année et finance un grand nombre de divers projets. Le travail systématique du Ministère se trouve dans les possibilités pourvues par cet Appel aux applications et c'est un résumé des projets réalisés durant l'année, aussi comme les mesures nombreuses de la politique culturelle implantées par les fonds de l'Appel aux applications. Cela a permis de dépasser beaucoup de procédures non professionnelles, les inconsistances et les irrégularités. La transparence de l'Appel aux applications fonctionnant, c'est-à-dire, la transparence du travail du Ministère de la Culture de la République de Serbie se trouve dans le fait que les procédures et les résultats sont rendus publics. Un autre fait important: les professionnels (membres de comité) participent au processus de la prise de décision.

Durant la période de 2003 à 2011, vingt membres de comités ont participé au processus de la prise de décision., en décidant quels projets seront financés par le Ministère. Huit membres proviennent du secteur civil. Il faut aussi mentionner que quatre autres membres inclinent au secteur civil par leurs carrières où ils avaient beaucoup de contacts avec les organisations de la société civile en collaborant prochement avec les représentants de ces organisations. A l'occasion de la fondation du comité pour l'art visuel et le multimédia, la diversité du comité est aussi prise en considération, ayant en vu leurs intérêts et expérience, âge et profession (particulièrement les historiens d'art). La définition des critères et des principes de travail est nécessaire pour procurer la stratégie fondamentale du travail et permettre la sélection adéquate des applications. Les critères précis ont été établis suivant les standards modernes d'Europe.

A l'aide de l'autorité légitime et politique, les corps gouvernementaux utilisent les différents instruments juridico-politiques pour influencer et régler le domaine spécifique des intérêts. Tels instruments sont les lois, et beaucoup d'autres documents comme les règlements intérieurs, les dispositions, les règlements, les statuts, les contrats de coopération internationale et les conventions, etc. la Loi sur la culture a été adoptée en 2009, et elle demande l'élaboration de la Stratégie de la culture comme le principal document de la politique culturelle. Pourtant, la Stratégie n'est pas encore adoptée. Un autre document récemment adopté est le règlement intérieur sur les procédures et les critères pour le financement des projets. La loi et le règlement intérieur, tous les deux, ont les partis très discutables.

D'autres instruments du soutien (outils) ne concernent pas, au moins pas directement, le financement des programmes et des projets. Le soutien logistique aux organisations de la société civile est aussi important que le financement de leurs programmes et projets. Nous devrions aussi avoir à l'esprit l'entremise que le Ministère essaie de mener.

Donner les recommandations et les lettres du soutien peut aider supplémentaires aux organisations de la société civile à trouver d'autres sources du soutien financier. Le Protocole de coopération, signé en 2011, a une grande chance de stimuler la coopération proche entre le Ministère de la Culture, des Médias et de la Société informationnelle et les organisations de la société civile.

## **Recommandations**

Il existe quelques démarches concrètes qu'on pourrait entreprendre: la fondation d'un groupe de travail qui comprend les représentants des organisations de la société civile et du Ministère de la Culture, des Médias et de la Société informationnelle; considérer la possibilité de fonder une ligne spéciale du budget pour les organisations de la société civile ce qui prévient les attitudes possible négatives quant aux organisations de la société civile dans l'avenir; prendre en considération la possibilité de financer les projets multi-annuels des organisations de la société civile; création et réalisation des initiatives et des projets communs du Ministère et des organisations de la société civile (sur les sujets d'intérêt public); les initiatives du Ministère d'influencer les autorités locales (financement plus considérable des organisations de la société civile, résoudre les problèmes quant à l'espace de travail des organisations de la société civile, etc.); définir les priorités dans le financement des projets telles que:

coopération des organisations de la société civile et des institutions publiques (culturelles); engagement plus considérable du Ministère dans les activités intermédiaires entre les organisations de la société civile et les différentes parties intéressés (coopération entresectorielle).

## **Conclusion**

Cette étude montre que le Ministère de la Culture, des Médias et de la Société informationnelle n'est pas assez flexible quand il s'agit de la coopération avec les organisations de la société civile. Bien que certaines procédures soient réglées, spécialement pour le financement des projets, il y a beaucoup de mécanismes inutilisés concernant cette coopération, et en général.

Il existe une ambivalence "secrète", spécifique de la politique culturelle qu'on ne peut pas facilement apercevoir, puisque la plupart des documents et des objectifs du Ministère publiquement exprimés sont visibles et accessibles. La situation est encore pire si nous prenons en considération le fait que la position du personnel professionnelle est complètement indéfinie, puisqu'il n'est pas clair s'ils devraient agir comme professionnels et créateurs actifs ou justement comme "canaux" pour la réalisation des objectifs stratégiques désignés. Ainsi il n'est pas clair si le Ministère agit comme Créateur ou Service. Le manque de l'autoévaluation est aussi présent.

Ces problèmes sont probablement les difficultés principales dans la création d'une nouvelle approche stratégique quant aux organisations de la société civile par invention des instruments effectifs du soutien.

D'autre côté, il n'existe pas d'impact considérable des organisations de la société civile sur les politiques culturelles, sur la scène culturelle (artistique) et sur la société en général en Serbie, en raison de faible plaidoyer et visibilité de leurs activités.

Il existe un manque évident des initiatives pour influencer le processus de la prise de décision, les procédures et les critères pour le financement des projets. La relation avec le Ministère de la Culture, des Médias et de la Société informationnelle est fondée dans une grande mesure sur les demandes du soutien financier des projets. Il n'y a pas beaucoup d'initiatives s'occupant des questions sociales importantes. Il paraît que les organisations de la société civile du domaine de l'art visuel ne traitent pas l'art visuel comme un outil pour

améliorer les droits humains, l'accessibilité de la culture, spécialement pour soi-disant "les groupes marginaux", l'activisme, etc. si l'on met à part l'audience professionnelle et certains étudiants exceptionnels, on n'a pas beaucoup fait pour coopérer avec d'autres groupes cibles spécifiques. De cette raison, un grand nombre des projets est conçu et réalisé justement pour un nombre modeste des audiences. En plus, ces audiences sont d'habitude les adeptes des attitudes et des idées des organisations de la société civile, ainsi ces contenus sont destinés aux gens appartenant aux mêmes cercles culturelles et artistiques. Cette situation empêche les organisations de la société civile de gagner la nouvelle audience, ce qui n'est pas acceptable, puisqu' en termes du développement de l'audience, leur mission est premièrement d'élargir les cercles des audiences le plus possible.

A cause de leurs problèmes indicatives, il est difficile pour les organisations de la société civile de s'imposer comme partenaires dans le processus de la prise de décision.

Contradictoirement, les associations d'art (datant d'Ex-Yougoslavie), "caduques" par leurs statuts, concepts et, comme le résultat, leurs activités ont l'impact plus considérable sur la politique culturelle que d'autres organisations de la société civile.

# 1. INTRODUCTION

## 1.1. Definitions of Contemporary Visual Art and Multimedia

The term visual arts envelops a variety of artistic forms from traditional ones, such as painting and sculpture via applied arts and crafts, to photography, video art, new media and performances. This notion does not include only those form that were clearly distinguished in fine arts (e.g. painting, sculpture, drawing) and applied arts (scenography, design and similar) but it also refers to the artistic forms interlacing with architecture or some other disciplines thus making specific intermedial expressions. Sometimes it is extremely difficult to define the borders between visual arts. Because of that we can doubt if something is a performance or dance, theatrical scenography or installation, commercial advertise or video work. Although Surrealism introduced in art the practice related to advertising design and other art movements before it broke radically with old divisions on the so called „popular“ and „elite“ art even today there are discussions what is it that makes art a real art which is increasingly visible in visual arts.

With the influence of other, traditionally non-art disciplines such as psychology or political and social activism, the things became even more complex. This is also an additional reason because of which the modern artistic practice is still divided on applied and fine arts. Thus, the first group is defined by its application value that is priority of craft over spiritual and in accordance with that the pseudo artistic character while other category is denoted by the purity of „real art“. This terminology confusion is present in other countries as well and thus for example in France two terms are used – *arts plastiques* and *arts visuels*. Same as in Serbia, they are sometimes opposing and sometimes their meaning coincide and overlaps. Still, there are authors who bring new contextualization of terms *fine arts* and *applied arts* (Shiner, 2001). Besides, one should bear in mind that both notions contain conceptual differences in defining those artistic practices which are directly related to the movements and changes in the modern world. As those changes nowadays occur much faster one should bear in mind that one needs certain time to understand the processes properly and accept new notions with entirely different meaning. That is why even the artist and cultural professionals are often confused when terminology is concerned.

Regrettably, these and other similar artificial classifications continue to exist in greater or smaller measure. Thus it is still possible to witness the defense of „traditional artistic values“ or, on the other hand, exclusive positions on what makes contemporary art and *who is the representative contemporary artist*.

To this end, one should mention the emergence of rather new professions in culture such as culture manager as well as the new meanings of the words describing already well known professions such as curator. Namely, there is certain extent of confusion and imprecision – does the term curator denote a person of necessary formal education which does his/her work within institution. Shall we use the term curator for the same type of the professional in culture even if he/she is not having permanent contract with specified institution or maybe it is more appropriate to say freelance curator? Besides, feminist discourse produced a dilemma – should we address a female person as curator or lady curator. Are they culture professionals or culture workers? Such dilemmas may and most often do result from different ideological approaches.

The term multimedia may also cause confusion while interpreting its precise meaning. The terms *intermedial* or *interdisciplinary projects* are used parallelly. If a project is defined as multimedial one it usually means that it consists of several art media while intermedial project understands the borders of the used art media intersect and erase so that the very core of the projects and its idea lies in specific interspaces. Multimedial project may imply the use of new media, i.e. the use of technology (video, sound, etc) in its realization which is inseparably linked to its outline concept. Interdisciplinary project denotes a project which is designed and elaborated through a number of disciplines – artistic and non-artistic. Interdisciplinary project is most often, by its idea and realization multimedial i.e. intermedial one.

## **1.2. About the Ministry of Culture, Media and Information Society**

Ministry of Culture performs administrative work in regard to the following: development and improvement of culture and artistic creative work; comprehending and research in the area of culture; securing financial basis for cultural activities; development and improvement of artistic creative work; protection of the cultural property; libraries, publishing, cinematographic and music and theatre activities; endowments, foundations and funds;

system of public informing; monitoring implementation of laws regarding public informing; monitoring of the public companies and institutions in the area of public informing; having insight into activities of the foreign informing institutions, foreign mass media and correspondents in the Republic of Serbia; informing of national minorities; registering foreign informing institutions and providing assistance in the work with foreign journalists and correspondents; cooperation regarding protection of cultural heritage, cultural creative work and informing in Serbian language and writing of the Serbian population in the region; foundation and development of the culture-information centres abroad and doing other activities stipulated by law (from the Law on Ministries, Official Gazette of the Republic of Serbia, No. 65/2008)

### **1.3. The Role of Civil Society Organizations (in Serbia)**

*Civil society* is distinguished from the state and market by its concern with common goods as defined by social groups. The strengths of civil society as a sector include its capacity to be responsive to various issues through the diversity of organizations that comprise it and the values-driven energy of individuals and organizations.

The issue of relationship between civil sector and public authorities is very much relevant in every society. The cooperation between these two is always an indicator of transparency, good-governance and above all of democracy. On the other hand, a strong independent cultural scene (created by the civil sector) is usually a sign of openness, and vitality of a progressive society.

In recent Serbian history, civil sector had a great impact on cultural and artistic life. Having in mind that democratic cultural system is one of prerequisites of cultural development, it is very important to stress that this was not the case in Serbia during 90`s. On the contrary, Serbia had a strongly repressive system, in which censorship and protectionism played a significant role. In that period, the art production and the conduction of cultural policies was within the competency of the public sector (decision-makers), which means that cultural needs were satisfying by the contents chosen by the authorities. This situation led to the necessity of foundation of cultural organizations which would function independently from the framework imposed by the Government and which will, bearing in mind real cultural needs, offer new and fresh ideas respectively.

In this period of time, civil sector in Serbia played an important role in shaping Belgrade's and Serbia's contemporary visual art and multimedia scene. This was very obvious since there were and still are so many civil society organizations which deal with visual art and multimedia - much more than we could find in other art disciplines like music or dance for example. As the matter of fact, Serbia traditionally has a rather vivid visual art scene. However, these organizations had a specific place on the artistic scene in 90's, because they were presenting innovative and experimental artistic forms, quite in opposition of the role that public cultural institutions played. That's why actually they easily imposed themselves as the most relevant contemporary art spaces in Serbia.

But, at the same time, its influence on decision-making process was very poor. Even today, although the situation is significantly different from the one which existed in 90's, this influence is still to be gained.

#### **1.4. EU Legal Framework Related to the Civil Society**

Following a number of experiments in the 1990's, the European Union began to formally recognize the role of organized civil society in policy-making in the *White paper on European Governance*<sup>1</sup> published in 2001, and continued reflecting upon the way to establish a constructive dialogue with civil society actors in 2002 with the *General principles and minimum standards for consultation of interested parties by the Commission*" (COM, 2002:704)<sup>2</sup>. Still, none of those documents have a binding force.

The new *Treaty of Lisbon* includes, as did the draft Constitutional treaty before, an article on civil dialogue. This Treaty in its Article 11 will recognize dialogue with civil society as a fundamental principal of the European Union's governance. It will also create a legal obligation for the three main European institutions (the European Commission, Parliament and Council) to consult civil society (up till now civil dialogue has mainly been a Commission concern).

---

<sup>1</sup> Available at: [http://eur-lex.europa.eu/LexUriServ/site/en/com/2001/com2001\\_0428en01.pdf](http://eur-lex.europa.eu/LexUriServ/site/en/com/2001/com2001_0428en01.pdf)

<sup>2</sup> Available at: [http://ec.europa.eu/civil\\_society/consultation\\_standards/index\\_en.htm](http://ec.europa.eu/civil_society/consultation_standards/index_en.htm)

## Lisbon Treaty Article 11

“Article 11(1) of the TEU - Horizontal Civil Dialogue: *"The institutions shall, by appropriate means, give citizens and representative associations the opportunity to make known and publicly exchange their views in all areas of Union action."*

Article 11(2) of the TEU - Vertical civil dialogue: *"The institutions shall maintain an open, transparent and regular dialogue with representative associations and civil society."*

Article 11(3) of the TEU - Consultations by the European Commission: *"The European Commission shall carry out broad consultations with parties concerned in order to ensure that the Union's actions are coherent and transparent."*

Article 11(4) of the TEU - The European Citizens' Initiative: *"Not less than one million citizens who are nationals of a significant number of Member States may take the initiative of inviting the European Commission, within the framework of its powers, to submit any appropriate proposal on matters where citizens consider that a legal act of the Union is required for the purpose of implementing the Treaties."*

## 2. METHODOLOGICAL CONSIDERATION

### 2.1. Research Design, Methods, Hypothesis and Key Issues

The main objective of this paper is to examine, analyze and evaluate the instruments of support of the Ministry of Culture, Media and Information Society of the Republic of Serbia to the civil society organizations in the field of visual arts and multimedia in Serbia. This support will be evaluated not only from the aspect of financing the activities of these organizations, but also from the aspect of interrelation between civil sector in Serbia and the Ministry of Culture, Media and Information Society of Republic of Serbia in whole.

In 2011, civil sector organizations made a huge step forward concerning this relationship. An informal group of representatives of civil society organizations in Serbia was formed which approached to the minister demanding a stronger connection and cooperation with the Ministry of Culture, Media and Information Society. This initiative resulted in signing the Protocol of Cooperation, which makes this paper highly up-to-date and relevant in terms of current situation.

After 2000 the political situation in Serbia significantly changed. The Ministry of Culture introduced new goals and priorities of cultural policy. So, it is equally important that this paper concentrate on the role of civil society organizations from 2000 until today. It appears that the influence civil sector had during 90`s and soon after the political changes in Serbia on the cultural and artistic scene faded. The above mentioned Protocol of Cooperation is the newest attempt of civil sector to regain influence on art production, and to establish it on cultural policy in Serbia. This paper, after short historical background, will focus on the actual situation concerning the relationship between the Ministry and the civil sector. Related to that, research question will try to show if the support of the Ministry is satisfying and well conceived. The main hypothesis will claim that although the Ministry is providing a significant financial support, the instruments of support and the relation towards civil society organizations in general, are not based on continuous and strategic approach.

Specific hypothesis:

- Cultural policy documents do not clearly regulate the position of the civil sector in culture, and the legitimization of inputs and lessons learned from the cultural civil sector is not foreseen
- There is no significant impact of the cultural civil organization on cultural policies in Serbia
- “Out-of-date” art associations (dating from Ex-Yugoslavia) have a more significant impact on cultural policy than other civil society organizations
- In this moment the Ministry could not be more pro-active toward civil sector organizations in Serbia since there is no proper self-evaluation
- It is not clear whether the Ministry is acting as a *Creator* or as a *Service*
- There is a specific ambivalence of cultural policy in Serbia
- The Visibility, the influence and the impact on the cultural scene and on the society in general of the civil society organizations are feeble

Additionally, the paper will present and examine financial support of the Ministry addressed to civil society organizations after political changes in Serbia in 2000. Collected data will be put in correlation with the same information on financial support addressed to public cultural institutions, civil society organizations and to the private initiatives in the same period of time. At the same time, the paper will try to indicate as well what the effects are on the cultural/ artistic scene and on the society in general. Both, qualitative and quantitative research strategies will be used. Since the established procedures and criteria are equal in relation with all three sectors, quantitative research will show in the first place the extent and the amounts of financial support, while qualitative research will primarily indicate the effects of this support. In the same time, the paper will show the quality of cooperation with these different cultural sectors. As for the financial support, the paper will again focus on current situation, by comparing this support from 2003 and 2011, which will ensure the larger framework and the context in which both sectors operate.

Methodologically, the paper will be focused on the period between 2003 and 2011, since the Ministry of Culture in 2003 introduced new procedures when financing contemporary art is concerned. In that year an open call for the applications (cultural projects) was launched for the first time. So, from this year the data about which, how many, in which extent and how the projects were supported is easily accessible. Also, this information is very clear since

procedures, criteria and priorities are distinctly established. Numerous official documents are already collected – reports, proceedings, decisions and laws and related regulations relevant for the topic.

It is important to mention that being employed at the Ministry as the adviser for visual arts and multimedia, it is easy indeed for me to collect and obtain all the necessary information for successfully writing this paper.

### 3. THE FIELD OF VISUAL ARTS AND MULTIMEDIA

#### 3.1. Public, civil and private sector. Cooperation

The *public sector* is a part of the state that deals with either the production, delivery and allocation of goods and services by and for the government or its citizens, whether national, regional or local/ municipal. Examples of public sector activities range from delivering social security, administering urban planning and organizing national defense. Government and its bodies, such as the Ministry of culture and local authorities are decision-makers. In addition, the public sector is associated with the institutions established by the state, both on the national and regional level. National Museum or the Museum of Contemporary Art is the public institution *par excellence*.

There is no generally accepted definition of *civil society*. Definitions often run into difficulty when they are applied universally across social and cultural divides. As part of their research on the state of civil society in over 50 countries around the world, CIVICUS: World Alliance for Citizen Participation, has adopted the following definition as means of dealing with this issue "the arena, outside of the family, the state, and the market where people associate to advance common interests."

The *private sector* is that part of the economy, sometimes referred to as the *citizen sector*, which is run by private individuals or groups, usually as a means of enterprise for profit, and is not controlled by the state. By contrast, enterprises that are part of the state are part of the public sector.

On the identity of cultural organizations we could conclude a lot by their affiliation to one of these three sectors. The research on contemporary visual art scene in Serbia<sup>3</sup>, conducted in 2010 did confirm the theory which describes the characteristics of organizations belonging to different sectors (M. Dragičević Šešić, 2005:395):

---

<sup>3</sup> The research consisted of questionnaires and interviews. It was conducted on behalf of the Ministry of Culture, Media and Information Society, so representatives of galleries and exhibition spaces in Serbia financially supported by the Ministry were included.

<b>PUBLIC SECTOR</b>	<b>PRIVATE SECTOR</b>	<b>CIVIL SECTOR</b>
Traditional values	Modern values	Social values
Construction of identity	Risk orientation	Inclusion
Importance of the old elite	Elitism and leadership	Equality
Institution building	Organization building	Movements
Museums and libraries	Enterprise	Circles, clubs, civil society organizations
Past	Future	Present time
High routine standards	Innovation	Social experiment
Artifact/ Creation	Product	Process
<b>Negative elements could be:</b>		
Sclerotic tendencies	Commercialization, Consumerism	Propaganda
Bureaucracy	Simplification	Amateurism (reduction of professional standards)

Intersectoral cooperation is a strategy that optimizes the respective strengths of the sectors while limiting the impact of their individual weaknesses. When properly carried out, the roles played by involved actors and the resources brought to the problem-solving process are defined according to their sectoral backgrounds, such as training in production processes from for-profit firms, or mobilization of volunteers by community organizations. The different strengths possessed by each sector can compensate for weaknesses found in the others. By organizing diverse actors to engage in joint action, intersectoral cooperation attempts to harness these varied strengths in solving key development problems.

### 3.2. Actors in the Visual Art Scene

“The work of art doesn’t exist without the public, intersubjective and communal process that it unleashes. And the true reality of the work of art is only to be found in this process, because the artwork itself cannot be realized without its own *work* as creation or institution. There is thus a circular and internal relation: the historical community consecrates the work of art, but the work of art also *shapes* the community; it is its transcendental origin.”(Sepp, 2010:173)

The field of visual art today includes diverse array of actors: individuals, private initiatives, public institutions, etc. The level of interaction between them can be taken as a reliable indicator of vitality, professional standards and of a successful system in general.

#### Artistic and cultural education

Elementary and High schools; Art academies and other faculties (history and theory of art, visual culture); Private children, youth and amateur ateliers; self-educational informal groups

#### Decision-makers

Ministry of Culture; Regional Secretariat of Culture; City Councils; Municipalities (self-government)

#### Financiers/ funds

Corporations; Private sponsors; Patrons; Art collectors; Local and international funds

#### Diffusion

Galleries; exhibition venues, Cultural centers; Museums; Private initiatives; Civil society organizations; Foreign cultural centers; Cultural events/ projects; Media and professional journalist dealing with visual art; Publishing houses (publications on visual art)

#### Art production

Artists; Curators; Cultural managers; Art residencies; Art agencies

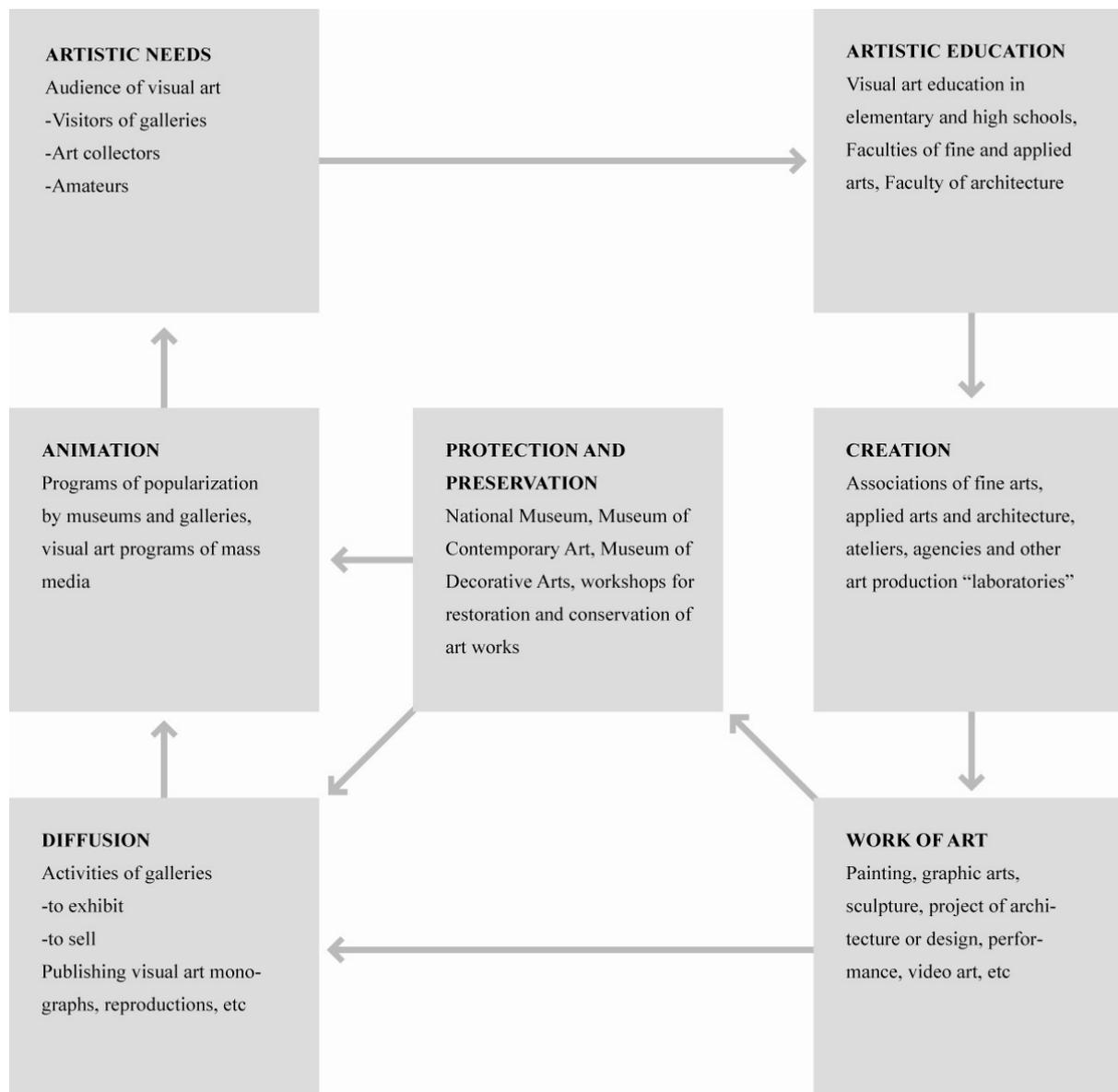
### **3.3. Socio-Cultural Cycle in Visual Art**

“Socio-cultural cycles in art and culture are encircled totals consisted of elements in the row...In that sense, the cultural management has identified several different socio-cultural cycles, among which are the cycles related to the book and literature, theatre, music and visual art”. (Dragicević Sešić i Stojković, 2003:95,102,111,118)

If we analyze these cycles, we will notice that they recognize intersectoral cooperation of public, private and civil sector. Its importance, in the field of visual art, is obvious if we take into account that: public sector is mainly dealing with diffusion (galleries, national TV station), protection (museums) and education (art academies and other faculties); Private

sector is active in sponsoring and funding art production, but in diffusion as well (private galleries and private initiatives); Civil sector participates with cultural needs (art and cultural associations), inclusion and animation. So, all sectors have the common interest in encircling the whole process, and that's why, for example the art production would not properly function without galleries.

Still, the functions of each sector are also overlapping – public, private and civil sectors are dealing with diffusion (public and private galleries, art spaces and exhibition avenues), with funding art and cultural production (Ministry of culture, city councils, local authorities, private sponsors and corporations, different funds), with education (public and private universities, non-formal education initiatives), etc.



### 3.4. Discourse Analysis – Words

This analysis is based on the results of already mentioned research on contemporary visual art scene in Serbia, initiated and conceived by Nina Mihaljinac and Dimitrije Tadić, in 2010. The research is the only one ever conducted by the Ministry of Culture, Media and Information Society<sup>4</sup>. It was based on the questionnaires and interviews, realized with the leading persons of galleries and exhibition spaces (curators and art directors), whose annual programs the Ministry funds regularly. The research was a part of the larger project “Galleries and exhibition spaces in Serbia”, and was primarily done with the purpose of incorporating the information gathered in future policies of the Ministry. The results of the research were supposed to be published in the publication of the project.)

The research gathered thirty organizations, and to all of them a questionnaire was sent. With the leading persons of organizations based in Belgrade, an interview was also conducted.<sup>5</sup> The organizations participated in the research are:

#### Galleries and exhibition venues whose founders are the civil society organizations: 15

Centre for Cultural Decontamination, Belgrade; Gallery Grafički kolektiv, Belgrade; *Artklinika* and *Šok* Gallery, Novi Sad; Gallery *Remont*, Belgrade; Centre for Culture *Rex*, Belgrade; Centre for Visual Research *Akademija*; *Cvijeta Zuzorić Art Pavilion*, Belgrade; Gallery *ULUS*, Belgrade; Gallery *Singidunum*, Belgrade; Little Gallery *ULUPUDS*, Belgrade; Art Gallery *Stara kapetanija*, Belgrade; Gallery *SULUJ*, Belgrade; Exhibition Venue of the civil society organization *Kontekst*, Belgrade; *Ozon*, Belgrade; Cultural Center Grad

#### Galleries and exhibition venues whose founders are municipalities, towns and Republic: 11

Gallery *Artget* of the Belgrade Centre for Culture; Gallery *DK Studentski grad*; Art Gallery *Nadežda Petrović*, Čačak; Gallery of the Centre for Culture Pančevo; Gallery of the Faculty of Fine Arts, Belgrade; Gallery *BLOK*, Belgrade; Gallery of Contemporary Fine Arts, Niš;

---

<sup>4</sup> Dimitrije Tadić is employed at the Ministry as the advisor for visual art and multimedia

<sup>5</sup> It was not possible for the interviewer, Nina Mihaljinac, to go out of Belgrade.

Gallery of Centre for Culture Požega; Museum in Smederevo; Gallery SKC, Belgrade;  
Cultural Center Novi Pazar

Galleries and exhibition venues whose founders are physical entities/ private initiatives: 4

Gallery *Zvono*, Belgrade; Gallery *Haos*, Belgrade; Atelier *Otklon*, Belgrade; Gallery *Rima*,  
Kragujevac

The questionnaire consisted of twenty-four questions grouped around five issues: the profile of the organization; relationship between the organization and the artists; relationship between the organization and the audience; participation of the organization on the art scene and on the art market; and international cooperation.

For the purpose of the discourse analysis, the terms which representatives of galleries and exhibition spaces used in questionnaires was put in the relation with the terms used in contemporary cultural management and cultural policy<sup>6</sup>.

The starting point of the analysis is that conclusions regarding the concept, aims, values and vision of a cultural organization may be drawn according to the language and terms used by the leading persons of that organization. It can also tell a lot about the approach to the management of the organizations.

The results are showing a complete lack of professional terms, regardless the sector (public, civil or private) an organization belongs to. Three terms are present in several questionnaires – „sponsors“, „fundraising“ and „marketing“, the words widely-spread even among non-professionals. Four organizations may be selected by few specific used terms: SKC Gallery (“strategic plan” and “international networks”); Cultural Center Grad („regional networks“ and „alternative financial sources“); Remont („lobbying“) and Cultural Center Rex („intercultural dialogue“). However, the terms as „mediation“, „evaluation“, „animation“, „cultural needs“, „instruments of cultural policy“, „audience development“ were not used at all.

---

<sup>6</sup> As a reference for the comparison, the terms was taken from the book „Culture: Management, Animation, Marketing“ by Milena Dragičević Šešić and Branimir Stojković, Clio, 2007.

On the other hand the specific language and terms mainly typical for the civil society organizations can be recognized in two questionnaires: Cultural Center Rex („democratization of art“, „activist research“, „marketization of culture“, „escapism“ and „intercultural dialogue“) and Kontekst („self-organization“ and „social activism“).

The results are quite alarming - the terms as „mediation“, „evaluation“, „animation“, „cultural needs“, „instruments of cultural policy“, „audience development“ were not used at all. To some extent, it is possible that some representatives of organizations participated in the research are instinctively using their knowledge and experience in a positive way when realizing the projects. Nevertheless, it is not merely enough in developing all potentials an organization has and thus achieving the excellence of the concept and functioning of an organization.

## **4. THE CIVIL SECTOR**

### **4.1. The Type and the Impact of Supported Projects realized by the Civil Society Organizations**

The type of supported projects realized by the civil society organizations can be easily distinguished as projects which deal with the art production and with the socially engaged themes.

It is important to see what is the veritable impact of projects realized by the civil society organizations. The financial support addresses to civil sector is much greater than the support given to public cultural institutions. The more we are obliged to evaluate this preference of the civil sector. Since the field of interest of the civil sector is rather broad, because it goes from art production to cultural policies and human rights, this considerable support will be measured by dividing the relationship of civil society organizations have with the decision-makers and target groups, as well as towards artistic production and socially engaged themes.

A great number of civil society organizations in Serbia are dealing with the art production, still, among them, the greatest impact on the art scene have those organizations which possess galleries and exhibition venues. Because of their constant activities and yearly programs, they are in the position to influence the circumstances and the development of the art scene.

Three types of these galleries/ exhibition venues can be distinguished:

#### *Civil sector galleries and exhibition venues dating from 90`s*

Civil sector galleries and exhibition venues dating from 90`s have a notable position, since they directly participated in creating art scene, since the most of the public cultural institutions were unable to work professionally because of the politicization of their functions. They were founded with the clear idea of their necessity and the idea of resistance to the regime. The main characteristics that distinguish these organizations are: experimental and innovative art forms, modern artistic and cultural concept, cooperation mostly with young artists; further positioning already recognized artists (since they mostly did not participate in the programs of public cultural institutions), networking, good managerial

skills, efficiency, access to international funds, international and regional cooperation. Dangers: bureaucratization, “old glory” – lack of impact, fatigue.

These are: Centre for Cultural Decontamination, Belgrade; *Artklinika* and *Šok* Gallery, Novi Sad; *Remont* Gallery, Belgrade; Centre for Culture *Rex*, Belgrade; Centre for Visual Research *Akademija*, Belgrade

#### *Art associations galleries and galleries existed before 90`s*

There is still a lot of negative heritage concerning these organizations, since they were not independent from the State for such long period, and were marked by the socialist regime and its relations which existed in culture in that time<sup>7</sup>. It especially refers to galleries ran by art associations. The main characteristics that distinguish these organizations are: conservative and traditional approach towards art production, lack of modern artistic and cultural concept and standards, cooperation mostly with middle and old generations of artists, poor managerial skills, low level of efficiency, insufficiently developed international cooperation. Dangers: further bureaucratization, negative impact.

These are: Gallery *Grafički kolektiv*, Belgrade; *Cvijeta Zuzorić Art Pavilion*, Belgrade; Gallery *ULUS*, Belgrade; *Singidunum* Gallery, Belgrade; Small Gallery *ULUPUDS*, Belgrade; Art Gallery *Stara kapetanija*, Belgrade; Gallery *SULUJ*, Belgrade

#### *Civil sector galleries and exhibition venues dating after 2000*

These organizations are the youngest one, they were founded after democratic changes in Serbia, so they still have to build their profile, image or position. Some of them are recognized and perceived through the activism (*Kontekst*), through decentralization on the city level (*Treći Beograd*), or through self-sustainability and commercialization of the program (*O3on*). The main characteristics that distinguish these organizations are: lack of ideology (except leftist *Kontekst*), modern artistic and cultural concept, mostly good

---

<sup>7</sup> In socialist Ex-Yugoslavia the Government was interfering in all segments of cultural life, so culture professionals accustomed to this approach which lasted for about 50 years. For sure, this is not a „problem of different generations“, since the attitude that „the State is *obliged* to help and support“ can be found among young culture professionals as well.

managerial skills, efficiency, access to international funds, international cooperation.  
Dangers: not reaching self-sustainability, lack of recognition.

These are: Exhibition Venue of the civil society organization *Kontekst*, Belgrade; *Ozon*, Belgrade; *ProArtOrg*, Belgrade; *Treći Beograd*, Belgrade; Gallery *ALT*, Belgrade

Survey of financially supported galleries and exhibition venues according to their legal status (from 2003 to 2011)

Galleries and exhibition venues whose founders are the civil society organizations: 17

Centre for Cultural Decontamination, Belgrade; Gallery *Grafički kolektiv*, Belgrade; *Artklinika* and *Šok* Gallery, Novi Sad; Gallery *Remont*, Belgrade; Centre for Culture *Rex*, Belgrade; Centre for Visual Research *Akademija*, Belgrade; *Cvijeta Zuzorić Art Pavilion*, Belgrade; Gallery *ULUS*, Belgrade; *Singidunum* Gallery, Belgrade; Small Gallery *ULUPUDS*, Belgrade; Art Gallery *Stara kapetanija*, Belgrade; Gallery *SULUJ*, Belgrade; Exhibition Venue of the civil society organization *Kontekst*, Belgrade; *Ozon*, Belgrade; *ProArtOrg*, Belgrade; *Treći Beograd*, Belgrade; Gallery *ALT*, Belgrade.

Galleries and exhibition venues whose founders are municipalities, towns and Republic: 11

Gallery *Artget* of the Belgrade Centre for Culture; Gallery *DK Studentski grad*; Art Gallery *Nadežda Petrović*, Čačak; Gallery of the Centre for Culture Pančevo; Gallery of the Faculty of Fine Arts, Belgrade; Gallery *BLOK*, Belgrade; Gallery of Contemporary Fine Arts, Niš; Gallery of Centre for Culture Požega; Museum in Smederevo; Gallery *SKC*, Belgrade; Cultural Center Novi Pazar.

.

Galleries and exhibition venues whose founders are physical entities/ private initiatives: 5

Gallery *Zvono*, Belgrade; Gallery *Haos*, Belgrade; Atelier *Otklon*, Belgrade; Gallery *Rima*, Kragujevac; *ITS-ZI*, Ritopek.

These statistical data point out that the galleries and exhibition venues supported by the Ministry's Call for Applications for Visual Arts and Multimedia belong mostly to the civil

sector. This may indicate that the civil sector culture professionals are more active in fund raising than their colleagues in the public sector because the financial support for realization of their annual programs is not regularly provided. Generally, the civil sector in the area of visual arts and multimedia is very active so these data should not be considered as odd. But, in Serbia, due to insufficient development of the modern art market, the functions of the galleries and exhibition venues are not always clearly divided; often the activities of private entities are just a result of the enthusiasm of individuals running those venues.

The impact of the efforts of civil society organizations is not easy to measure. Nevertheless, some conclusions can be made. Main problems concerning the impact on the artistic scene and on the society in general are:

- The civil society organizations are insufficiently acting as “corrector” of the Ministry of Culture

There is an evident lack of initiatives to influence the decision-making process, the procedures and Criteria for funding projects. The relationship is based in great proportion on the demands for financial support of the projects.

- The civil society organizations are insufficiently acting as “corrector” of the society

There are not many initiatives dealing with important social issues. It seems that civil society organizations from the visual art field are not accustomed to treat visual art as a tool for improving human rights, accessibility to culture especially for so-called “marginal groups”, activism, etc. Still, some projects were realized (Cultural Center *Rex*, CZDK, *Kulturklamer*, *Kontekst*, *Kiosk*, etc)

- The civil society organizations are not active enough when cooperation with the public and the private sectors is concerned

Civil society organizations are cooperating between themselves, although, especially in terms of decentralization, they could do a lot to improve the functioning of public cultural institutions out of Belgrade. Also, since for several years, both, National Museum and

Museum of Contemporary Art in Belgrade are closed due to the reconstruction, which is a huge problem, almost nothing have been done to “fill the gap”.

- The civil society organizations are not active enough when cooperation with other sectors are concerned (education, tourism, business, etc)

This kind of cooperation is very probably the weakest point of civil society organizations from the field of visual art. Just few initiatives could be distinguished, and two of them gained wider visibility - Association *Kiosk* realized several projects with the *Erste bank* and *Remont* independent artistic association cooperated with *Telenor* Corporation on the establishment of *Telenor Collection*.

- The civil society organizations do not work in the great extent with different target groups; Lack of audience development

Apart from the professional audience and to some extent students, little has been done to work with other specific target groups. Again just several projects can be sorted: projects of *Cultural Front* Association for the mentally challenged people and for the prisoners; *Grupa IDE* Association realized several projects dealing with children and young people; continuous programs of Cultural Center *Rex*, especially dealing with so called “marginal groups”, like Roma and homeless children; *Queria* and *Arteq* associations dealing with LGBT human rights, etc.

- Hyper production

It is well known that since civil society organizations are not regularly funded, which is the case with the cultural institutions whose founders are obliged by the law to do so, they are forced to constantly search for funds. So, there is always a danger of hyper production of projects, which usually leads to the degradation of professional standards in the realization of the projects and to the disregard of target groups. The needed amount of audience for such an over-extensive production should also be questioned.

- Elitism

Since the representatives of civil society organizations appreciate their image as modern and progressive organizations, they in many cases consider themselves as elitist group of culture professionals. For that reason, there is a considerable number of projects conceived and realized just for a modest number of audiences. In addition, these audiences are usually followers of the attitudes and ideas of civil society organizations, so these contents are created for the people belonging to the same cultural and artistic cycles. This situation prevents civil society organizations from gaining new audiences, which is not acceptable, since in terms of audience development, their mission in the first place is to widen the cycles of audiences.

- Bureaucratization; Loosing *élan* and anti-hegemony attitudes

Ichak Adizes states that it is the fundamental truth that every organization, like a living organism, has a natural lifecycle, and that it goes through predictable and repetitive patterns of behavior as it grows and develops.<sup>8</sup> How well a civil society organization addresses to these challenges has a significant impact on the success or failure of the organization. There are civil society organizations which losses it subversive character and authentic inclusivity (if that was the case even at the beginning). That`s why some authors speak of the *fourth sector*<sup>9</sup>, as the most vivid and subversive scene.

#### **4.2. Civil Society Organizations vs. Ministry of Culture, Media and Information Society**

It must be said that in general, the relationship of civil society organizations towards the Ministry is based in great proportion on the demands for financial support of the projects. If the civil sector is taken as the “corrector” of the Governmental bodies, such is the Ministry of Culture, Media and Information Society, then this situation is not at all acceptable.

In this context, pro-active attitude of civil society organizations was expressed during the first National Debate on Culture held in Belgrade in 2002. The debate was organized by the

---

<sup>8</sup> See [www.adizes.com](http://www.adizes.com)

<sup>9</sup> For further reading, see *Transcultural Europe, Cultural Policy in a Changing Europe*, Ulrike Hanna Meinhof and Anna Triandafyllidou, Palgrave Macmillan, 2006.

Ministry for the occasion of making the National Report<sup>10</sup> on culture. The report was submitted to the Council of Europe. In that year the first strategic goals of the Ministry were created and thus the principles by which culture was functioning during Milosevic era in 90`s were “officially” abolished. In this process, the representatives of civil society organizations, as well as other culture professionals, were active in proposing measures for improving cultural system in Serbia. But, the initiatives that came from the civil society organizations during the process of making new strategic goals of cultural policy in Serbia were actually a result of the openness of the Ministry.

During the preparation of the Law on Culture, which was adopted in 2009, drafts of the law were publicly presented in several occasions. Similarly to the situation in 2002, representatives of the civil sector were quite active, debating during the whole process of making the new law. But, at the end of the process just one group of civil society organizations was persistent enough in the attempt to directly involve and thus influence on the process. This group of organizations dates from Ex-Yugoslavia and was very influential in previous time. Since they did not adapt to the new cultural process and modern trends, their influence on making the new law was rather, but not entirely, negative and retrograde.

The lack of initiatives by the civil society organizations concerning the projects which would be jointly conceived and realized with the Ministry of Culture, Media and Information Society is also evident. In 2007 one civil society organization approached the Ministry with the project concerning the decentralization and asking to organize the project jointly. Few days after, being in Serbia to monitor and evaluate supported projects by an international fund, an international culture professional came to the Ministry to question if any civil society organization submitted a project to be realized together with the Ministry. So, the reasons for proposing such a project did not seem to be sincere.

In the conclusion it could be said that unfortunately, there is no proper effort to strongly influence decision-making process, and additionally there is an obvious lack of initiatives which would, apart from funding, expect from the Ministry different kind of support. One of the main reasons of the passivity of civil society organizations (probably one of the biggest

---

<sup>10</sup> Realized in the framework of European Programme of National Cultural Policy Reviews, MOSAIC PROJECT of the Council of Europe. The project team was: project director - Milena Dragičević Šešić, contributors - Aleksandra Jovičević, Branka Andjelković, Branka Šekarić, Branka Prpa, Jovan Despotović, Ljiljana Stojiljković, Miroslava Djurović, Sreten Ugričić and Vesna Djukić.

problems in culture in Serbia), which is a conceptual contradiction, is that that expectations of the Government and its bodies are very high – in terms of financial and every support. This phenomenon is the result of a negative heritage of socialist society of Ex-Yugoslavia, during which the Government was interfering in all segments of (cultural) life.

The first ambitious and well conceived initiative of civil society organizations in the recent period is the mentioned Protocol of Cooperation. But, its results are still to be seen.

### **4.3. The Controversy of Ex-Yugoslavia Art Associations**

In Ex-Yugoslavia, many cultural associations (civil society organizations) existed, but thirteen associations<sup>11</sup> are still active. These are: *Fine Arts Association of Serbia*, *Association of Fine Art Applied Artists and Designers of Serbia*, *Association of Writers of Serbia*, *Serbian Literature Society*, *Association of Ballet Dancers of Serbia*, *Association of Music Artists of Serbia*, *Association of Composers of Serbia*, *Association of Orchestral Artists of Serbia*, *Association of Playwrights of Serbia*, *Association of Drama Artists of Serbia*, *Association of Actors of Serbia* and *Association of Film Actors of Serbia*. These organizations were explicitly mentioned in the *Law on Independent Artistic or other Work in the Field of Culture* (*Official Gazette of the Republic of Serbia*, No. 39/93 and 42/98), which was in use before the *Law on Culture* was adopted in 2009.

Many of Ex-Yugoslavia Art organizations are actually founded before Second World War. One of the oldest among them is the *Fine Art Association of Serbia* (ULUS) founded in 1919. The association actually dates back in 1898, under the name of *Association of Serbian Artists of Fine Arts and Music*. The founders of the Association were prominent artists of that time: Uroš Predić, Đorđe Krstić, Marko Murat, Rista i Beta Vukanović, Petar Ubavkić, Jovan Ilkić, Josif Marinković, Stevan Mokranjac, and many other. The Association functions under the current name from 1945. Another association of interest for this paper is *Association of Fine Art Applied Artists and Designers of Serbia* (ULUPUDS), founded in 1953, on the initiative of several artists, members of ULUS. Among them were also prominent artists such as Ivan Tabaković, and Mihailo Petrov.

---

<sup>11</sup> fusnota actually twelve, SKD, *Serbian literature Society* was founded during 90`s by separation from UKS, *Association of Writers of Serbia*.

Even the names of these associations are telling a lot about their concept and their structure. They are using the terms “fine arts” and “applied arts” without any modern interpretation and contextualization of the terms. Further more, it is not clear what are the reasons for ULUPUDS to use the term “designers” in its name, since the term is already incorporated in the term “applied arts”. The peak of their significance was during socialist Ex-Yugoslavia. Although they had a legal status of non-governmental associations, in fact their functioning was entirely marked by the Socialist (Communist) Party of Serbia and of Yugoslavia. So, in reality, their activities were greatly influenced by the Governmental bodies.

Here we must acknowledge that from the fifties to the end of the eighties, former Yugoslavia had a hybrid of cultural policies, deriving from both Western and Eastern Europe. Cultural policies in former Yugoslavia maintained a more liberal relation with artists than was the case in Eastern Europe at the time, whilst the distributive and financial mechanisms, as well as the overall organization, remained less developed than in Western Europe.

Nevertheless, there is still a lot of negative heritage concerning these organizations, since they were not independent from the State for such long period, and were marked by the socialist regime and its relations which existed in culture. Thus these organizations are far away from the concept of modern civil society organizations.

Still, as already seen, Ex-Yugoslavia Art organizations have much greater impact and influence on decision-making<sup>12</sup>. Relying on the huge body of members and their tradition, they succeed in imposing themselves as key partners in the relationship with the Ministry of Culture, Media and Information Society, concerning the artistic production and representation of artists and their professional needs. In 2007, the Council of art associations was created. It is not an official but an informal body consisted of the representatives of thirteen art associations. As the jointed initiative, it is created in order to represent these associations and to efficiently advance toward partners and other actors.

That`s why it may be concluded that in general civil society organizations in Serbia were not active enough when it comes to advocating and lobbying.

---

<sup>12</sup> See chapters 5.2.2. and 5.2.3.

## 5. THE MINISTRY OF CULTURE, MEDIA AND INFORMATION SOCIETY

### 5.1. Internal Organization of the Ministry of Culture, Media and Information Society



### 5.2. Department for Contemporary Art and Creative Industries

Department for Contemporary Art and Creative Industries deals with the following issues: comprehends and analyzes situation in literature and publishing, contemporary visual art and multimedia, music and discography, stage and musical-stage arts, cinematography; proposes measures for their improvement and financing; studies language issues in the area of culture; prepares analysis, reports and information about the development of contemporary art and culture, creative industries and proposes measures for their improvement; monitors the professional work of the cultural institutions in the area of contemporary art and culture; amateur art and culture; international cooperation in the area of contemporary art and culture

and creative industries; monitors and initiates international cultural manifestations relative to contemporary art and culture; improves contemporary art of the national minorities and ethnic communities, develops diverse cultural expression as inter ethnic cultural cooperation; improves cultural life in underdeveloped areas; cooperates in the area of contemporary art and culture in language and in letter of the Serbian population abroad and performs other activities within the framework of its responsibilities.

The Department for Contemporary Art and Culture and Creative Industries consists of the following units:

1. Section for Contemporary Art and Culture, Creative Industries and Management in Culture
2. Group for International Cooperation in the Area of Contemporary Art and Culture

The Section for Contemporary Art and Culture, Creative Industries and Management in Culture deals with co-funding of projects, following situation in the area of literature and publishing, modern visual arts and multimedia, music and discography, cinematography, amateur contemporary art and culture; prepares analysis, reports and information on the situation and development of contemporary art and culture and creative industries and proposes actions for their improvement; deals with normative issues within the Section scope of work; supervises professional work of the cultural institutions in the area of contemporary art and culture and addresses other issues within its scope of work.

The Group for International Cooperation in the Area of Contemporary Art and Culture addresses the following issues: procedures for signing international agreements in the area of contemporary art and culture and programs of cultural cooperation of the Republic of Serbia; preparation of arrangements for implementation of international agreements; analysis and preparation of reports on international cooperation in the area of contemporary art and culture; following the situation and undertaking measures for improving cooperation in the area of contemporary art and culture of the Serbian people abroad; international cooperation in the area of language culture and literature and translations; initiating and programming international activities in the area of contemporary art and culture; having insight into

existing legal regulations as well as preparation of professional basis for drafting laws and other regulations within the Group's scope of work, etc.<sup>13</sup>

### **5.3. Is the Ministry a Creator or a Service?**

Different countries differently established the cultural system. The position and the role of a ministry of culture in that system may vary. In some countries the ministry of culture is consolidated with other sectors like the *Ministry of Education, Culture and Science* in Netherlands, for example. Some countries like Germany do not have a ministry of culture on the national level.

The principles upon which the ministry of culture functions may also differ. In some countries the ministry is creating policies, which is the case in France, or it can serve as a service, carrying out the policies imposed by other body. In United Kingdom, Art Council is defining cultural policy and the Department for Culture, Media and Sport as a part of Her Majesty's government cabinet is an administrative body.

The system in Serbia is similar to the system in France, so the Ministry of Culture, Media and Information Society is a creator of national cultural policy. It defines in which direction national cultural policy will progress.

But, apart from publicly announced strategic goals, in reality, these proclaimed goals do not seem to be effective. The active role of the Ministry is neither widely-spread nor recognized for many reasons. Some of these are: the lack of well conceived Ministry's projects, there is no constant strategic approach to culture, lack of legislature with modern standards in culture, low level of efficiency, out-of-date standards in functioning, non-transparent criteria and priorities and confusing procedures in funding projects, ambivalence of policies, politically-driven decisions, the lack of self-evaluation, etc.

In addition, the staff of the Ministry (employees) is confused over its role, because the decisions are made either by the minister's cabinet or by the committees of the open calls for

---

<sup>13</sup> From Rules on internal organization and systematization of working posts in the Ministry of Culture, 2010

applications. So, their job remains almost entirely administrative. On the other hand, internal organization of the Ministry anticipates the expertise, knowledge and proper high education.

The actual *Law on Culture* envisages the foundation of the *National Council for Culture*, a body which will be in charge for cultural policy on the national level. Still, the *National Council for Culture* was not formed until 25<sup>th</sup> of July 2011. Its results are to be seen.

#### **5.4. The Ambivalence of Policies**

After political changes in 2000, new procedures and priorities were introduced. From that moment, the clear cut with previous *Culture of Nationalism* was obvious, by introducing new and modern European standards in culture. From this year, four different phases could be distinguished.<sup>14</sup>

*Culture in Transformation (2001 - 2004)*: A special accent was placed on reforms of the main national cultural institutions and the public sector in general, demanding the introduction of new managerial and marketing techniques. The first evaluation of national cultural policy within the Council of Europe programme had been completed and was approved in November 2002.

Taking into account more than 10 years of devastation, extreme centralization, *étatisation* and (nationalistic) manipulation, the necessary priorities for all levels of public policy-making were:

- Decentralisation and desétatisation of culture;
- Establishing an environment to stimulate the market orientation of cultural institutions and their efficient and effective work;
- Setting a new legal framework for culture (harmonisation with European standards);
- Multiculturalism as one of the key characteristics of both Serbian and Montenegrin society and culture \*(fusnota – razveli smo se);
- Re-establishing regional co-operation and ties; and
- Active co-operation in pre-accession processes to the CoE, EU and WTO.

---

<sup>14</sup> For further reading see [www.culturalpolicies.net](http://www.culturalpolicies.net)

In the document entitled *Cultural Policy in Serbia: National Report*, in 2002 the Ministry of Culture, for the first time after the fall of Milosevic`s regime, publicly announced new cultural policy. The strategic goals were:

1. Effecting the balance between protection of cultural heritage and promotion of contemporary creative practices

Successful culture and cultural policy needs both: cultural heritage as a dynamic part of the culture and contemporary creative practices as an important hallmark of a modern identity

2. Reforming and upgrading the work of cultural institutions

Flexible cultural policy adapted to the needs and issues of the cultural institutions in transition, alongside clear definition of rights and obligations

3. Revitalizing cultural industries

Promotion of the work of small and medium companies in the fields of cinematography, publishing and multi-media as vital parts of a nation's image and a means for its promotion abroad

4. Decentralizing cultural policy

Transferrance of certain cultural policy rights and obligations to various levels of the government, clearly coordinated on the level of the Republic

5. Promoting cultural heritage and creative work of the ethnic communities

Paying due respect to the fact that the citizens of the Republic of Serbia have multiple roots and identities

6. Promoting the scope and quality of the international cooperation

Protecting cultural diversity and encouraging pluralism and dialog among cultures

7. Introducing new „legislative philosophy“

Introduction of European standards into the existing legislation – more freedom as well as responsibility and provision of abundant incentives to all forms of creativity

8. Education and training

Setting the highest professional standards for cultural workers and agents

#### 9. Democratic culture and cultural democracy

Culture as a «dimension» and a decisive factor of the social and economic advancement i.e. the stabilization of a democratic society

Stagnation period (2004 - March 2007): Continuing to act through procedures (competitions and commissions) established in the previous period, the Ministry of Culture had not officially changed or introduced new priorities, although by interviews and statements, as well as by funding allocations, certain shifts in priorities can be observed, from those previously stated, to support for the protection of Serbian national cultural heritage (mostly sacral built heritage). The cultural policy debate has been stopped. Still, a few interesting initiatives can be identified, such as the first prize for private - public partnership programmes, and the Cultural Infrastructural Development Plan within the National Investment Plan.

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

Systemic changes attempt (May 2007 - July 2008): In May 2007, a new government of Serbia was appointed and the Ministry of Culture started to work on new priorities and strategies. Many working groups were created, to establish new laws (*General Law on Culture, heritage protection*, etc), or to define new concrete programmes and strategies (digitalisation, decentralisation, cultural research development, etc.) or to introduce certain topics for public debate (politics of memory and remembrance, culture for children, intercultural dialogue...). Public debates were held on drafts of new legislation, with the involvement of the Minister, representatives of the Ministry and experts (mostly cultural professionals), in first six months of the new government.

However, after one year, another new government had been created and a new Minister for Culture, appointed in July 2008, continued initially to realise the priorities set by the previous government.

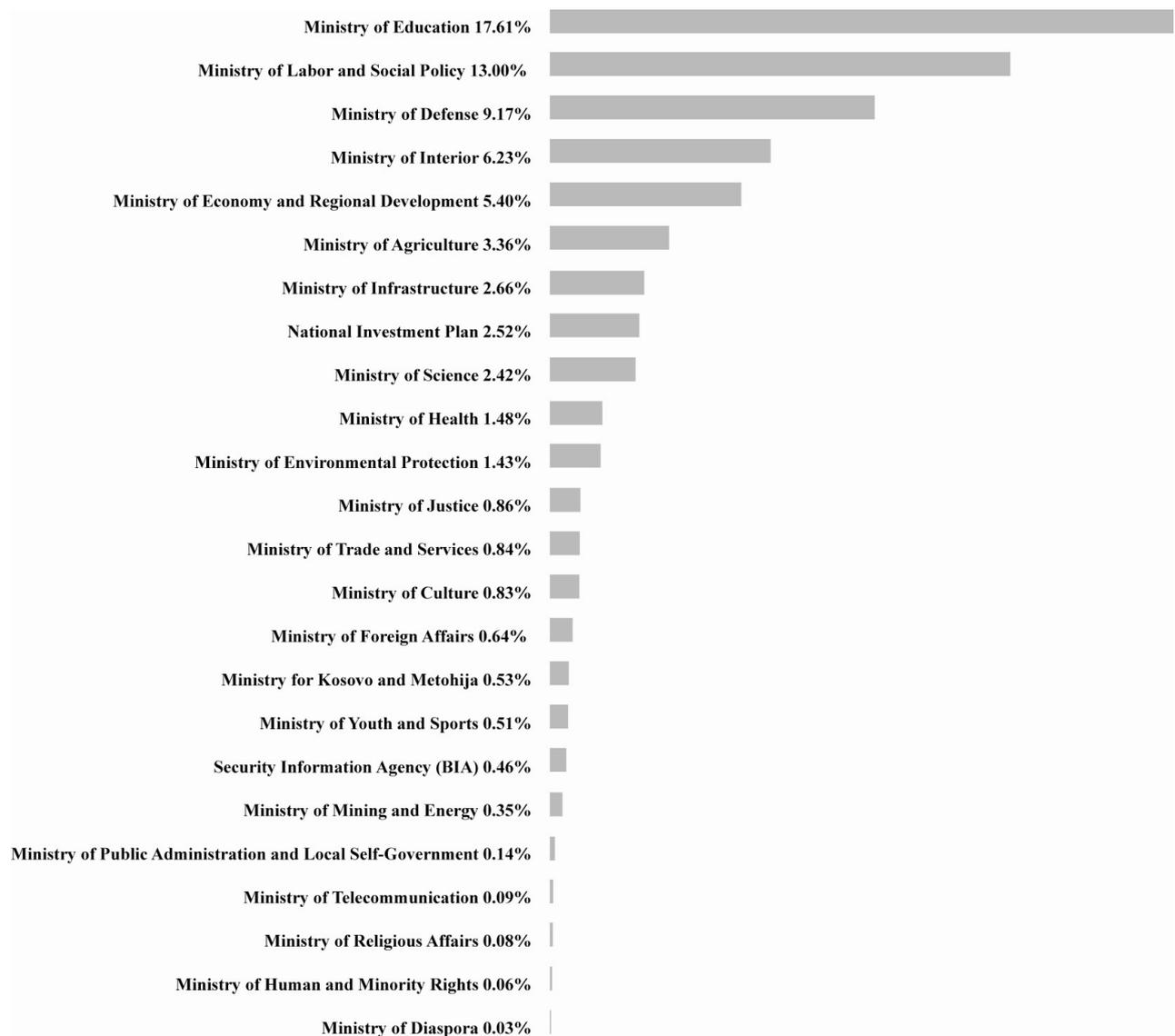
*Turbulence from Economic Crisis (July 2008 - October 2010)*: The plans of the Minister for Culture were very ambitious. However, soon after he took office the economic crisis came to Serbia similar to the rest of Europe, which meant that the whole approach had to be re-defined. Cultural policy based on the keywords - transformation, rationalisation, concentration and innovation, aimed to assess the state of all cultural institutions; to create the potential for an entrepreneurial approach in culture; to continue with the ongoing projects of the previous government and to focus on participation in international events. The Ministry of Culture insists on implementing the long term and strategic goals and has managed to adopt a new *Law on Culture* and to ratify a few important international conventions, preparing a set of laws about book and language (publishing, librarianship, rare bibliophile material and obligatory deposits, etc.) and the role of foundations and legacies. On the other hand, the crisis has led to a severe cut in the budget. Furthermore any development of new institutions has stopped and, instead, the new functions are being added to already existing ones, or some private initiatives are being supported.

From stated above, we could conclude that there was not important shifts in cultural policies, apart from cuts in the budget in past several years, which was caused by the economical crisis. But, is it a case in praxis? Could still some distinctions be made? Well, yes.

It seems that the major problem is lying on the fact that in Serbia (as in many other non-developed countries) culture is still not recognized as truly important social phenomena and the factor which could strongly influence the society in the positive manner. The percentage addressed to culture from the state budget did not reach 1%, although if the percentage is compared to other sectors (education, economy, etc), the culture is not so badly positioned. Still, it is far a way from the needed and desired position. The following information is taken from the project *Visible Data\_financing culture*, realized in Novi Sad in 2011.<sup>15</sup>

---

<sup>15</sup> Information presents the division of the Budget before the reconstruction of the Government in 2011. The new Government was formed without few previously existing ministries, and several new ministries appeared by conjunction. For further information visit [www.visibledata.info](http://www.visibledata.info)



Also, since culture is not viewed as a category of great importance for the society, and since, in general, there is an evident lack of critical attitude and professionalism in culture, it is to be expected that the consequence will be the ambivalent relation to the culture. That's why the culture, and as a result, the Ministry's activities is sometimes used for political causes. This unfavorable situation is opening the possibilities for the minister and for the leading staff of the Ministry (appointed persons) to freely and by their own will interpret the mission, the goals, the criteria and priorities of designed cultural policy. That's why also it is possible that in one moment the preference exists toward for example civil society organization and experimental art forms, and that in the next moment the preference is expressed toward cultural institutions and more conservative ideas. As a consequence, it is possible as well that publicly expressed strategic goals of the Ministry can stay as the empty words serving just to seduce and amaze. It is actually on the individual conscience of the leading persons of the

Ministry to sincerely and professionally accomplish their tasks. The situation is even worse if we take into consideration that the position of the professional staff is completely undefined, because it is not clear if they should act as active professionals and “creators”, or as just the “channels” for the realization of designed strategic goals.

Another problem should be mentioned, and it actually may be the cause of above depicted problems. From 2000, just one minister with his cabinet had a full mandate, from 2004 to 2008. All other minister`s cabinets lasted three or even two years, due to political turbulences. Current political coalition will obviously last till the end of its mandate (2012), but the Government was reconstructed this year, so in the period from 2009 to 2012 two ministers of culture changed, although both of them belong to the same political party. So, unstable political situation in Serbia is unfavorably reflecting on the functioning of the Ministry of Culture, Media and Information Society. There is no doubt, rather impetuous political changes through the years are one of the main causes of inconstant and ambivalent approach of the Ministry in dealing with culture. It is also an indicative sign of a substandard and inadequate position culture has in Serbian society.

Speaking about the civil sector, it could be said that civil society organizations were treated with great consideration especially in the period from 2001 to 2004. The reason could be found in the fact that civil sector in Serbia was in great extent expelled from wide public life during 90`s, although, as a contradiction, its influence was very strong in contemporary art circles, among both professional and non-professional population.

In addition, many professionals from the civil sector were in this period (2001-2004) appointed to the important positions in culture, as directors of public institutions, such as Museum of Contemporary Art in Belgrade or National Library of Serbia, but also as curators and other professional staff. It should not be forgotten that some civil sector professionals (or professionals with the preference toward the civil sector) were appointed as well to the leading positions at the Ministry of Culture as well (for example Deputy Minister or State Secretary).

## 5.5. (The Lack of) Self-Evaluation

The goal of most evaluations is to provide "useful feedback" to a variety of audiences including sponsors, donors, client-groups, administrators, staff, and other relevant constituencies. Most often, feedback is perceived as "useful" if it aids in decision-making. But the relationship between an evaluation and its impact is not a simple one - studies that seem critical sometimes fail to influence short-term decisions, and studies that initially seem to have no influence can have a delayed impact when more congenial conditions arise. Despite this, there is broad consensus that the major goal of evaluation should be to influence decision-making or policy formulation through the provision of empirically-driven feedback.

The Ministry of Culture, Media and Information Society is not committed to evaluate the effectiveness of its work. Above all, and following the context of this paper, two important fields of evaluation should be well examined. These two fields which stand in an interactive relation are:

- The evaluation of cultural policy
- The evaluation of effectiveness of grant making

Unfortunately none of these evaluations was never properly conducted since there is no will to do so, first of all, due to the unawareness of the benefit evaluation can bring. Feedback on the effectiveness of the Ministry's actions was provided just through informal talks, which is not nearly enough.

Also, the evaluation of the impact on the art scene and on the society of the projects conducted by the organizations which the Ministry finances should be done. That would be a useful feedback as well. The information gathered in that way would be of great importance for the Ministry.

However, in 2010, a research was conducted, and the leading persons of galleries and exhibition venues in Serbia, financially supported by the Ministry, were questioned by the interviews and questionnaires sent by the e-mail.<sup>16</sup>

---

<sup>16</sup> This research is already mentioned.

Although this research is far away from the properly conducted evaluation, it was a first attempt of the Ministry to contemplate over the results and its actions, for the purpose of incorporating the information gathered in future policies. Since the research was initiated by the adviser for visual art and multimedia (not by the highly ranked official or by the cabinet of the minister), and done with the precious help of a volunteer, the question remains if the collected information will be ever possible to officially incorporate in Ministry`s policies. The reason for this is lying in the dichotomy of Ministry`s character (Creator-Service) and on the professional identity of staff.

The effectiveness of procedures and grant making was also never properly conducted. The decisions on the grants are democratically delivered to the member of the committee for visual art and multimedia. Still, as seen in praxis, it is often hard for the art historians and artists to have a managerial approach in grant making.<sup>17</sup>

The only evaluation done every year is related to the spending of the budget according to the laws<sup>18</sup>.

However, there is a “from the top” initiative (the Government`s programme), in the form of *Medium Term Planning*<sup>19</sup>, which apart from projecting the activities, budget and goals of the Ministry, the evaluation of the effectiveness of work of the Ministry is anticipated as well. This process is currently at the start.

---

<sup>17</sup> See chapter 5.1.2, 5.1.3. and 5.1.5.

<sup>18</sup> The evaluation is conducted by the Government`s Agency for Combat Corruption, see [www.acas.rs](http://www.acas.rs)

<sup>19</sup> Before 2010, the project existed under the name of *General Operative Plan (GOP)*. It started at the Ministry of Culture, Media and Information Society in 2008. The main idea of the project is to further organize all departments and segments of the Ministry`s work and activities in a satisfactory way.

## 6. THE INSTRUMENTS OF SUPPORT TO THE CIVIL SECTOR IN THE FIELD OF CONTEMPORARY VISUAL ART AND MULTIMEDIA

Cultural policy is a conscious action aimed at achieving publicly accepted goals in the culture. Any action presupposes an appropriate means (instruments) by which changes are to be achieved in line with defined goals.

The instruments of cultural policy are divided according to the *nature* of its activities on economic, legal-political, organizational and the instruments related to ideas and values. According to their *direction*, the instruments of cultural policy are divided into stimulatory and repressive instruments (Milena Dragičević Šešić and Branimir Stojković, 2007:47,48).

THE INSTRUMENTS OF CULTURAL POLICY		
Direction of activities \ Nature of activities	Stimulatory	Repressive
Economic	Redemption, grants, fellowship, credit	Taxation, customs
Legal-political	Positive legal regulation - (Protection, stimulation)	Negative legal regulation - (Persecution) censorship
Organizational	Planing developement, foundation of institutions	Planing restrictions, closing of institutions
Related to ideas and values	Pluralism of concepts and ideas	Imposition of an ideology

### 6.1. Financial Instruments of Support

Financial instruments of cultural policy are all those instruments which can be easily measurable, in the form of funding which come from the state budget or from the other sources, like the state lottery (in Great Britain), from other funds and foundations (KulturKontakt in Austria), etc.

These funds are given for the realization of different projects, but also for the functioning of the “budget institutions”, scholarships, awards and so on. In Serbia, the law on budget is passing in the Assembly at the end of the current year and it is always relating only to the next year.

### **6.1.1. Annual Open Call for Financing the Projects**

Ministry of Culture of the Republic of Serbia through its Call for Applications for co-funding projects/programs whose quality contributes to development and presentation of the art and culture and which is opened annually finances large number of diverse projects.

This Call for Applications is launched by the Departement for Contemporary Art, Creative Industries and Cultural Relations pursuant to the Law on Culture („Official Gazette RS“ No. 72/2009). The Call for Application is open for all art fields and projects related to scientific work and research in contemporary art and culture.

The application may be submitted by culture institutions, citizens associations, informal groups and individuals from the Republic of Serbia. Culture institutions whose founder is Republic of Serbia cannot submit applications for they are in total financed from the state budget. These are the following cultural institutions: Museum of Contemporary Art in Belgrade, National Museum in Belgrade, Museum of Applied Arts in Belgrade and Museum of Yugoslav History in Belgrade. Consequently, this paper does not present the work of these institutions which address visual arts because their work is not supported by means of call for applications. It also does not present some relevant galleries and exhibition avenues which were not supported by the Ministry of Culture, Republic of Serbia, either because their application forms did not meet criteria and priorities for co-funding or because they never applied for the Ministry's financial support.

The annual Call for Applications of the Departement for Contemporary Art, Creative Industries and Cultural Relations has been instituted to provide systematic attitude and transparency in the work of the Ministry of Culture.

The systematic work of the Ministry is reflected in the possibilities provided by this Call for Applications and that is a survey of projects realized during the year, as well as numerous measures of cultural policy implemented by means of the Call for Applications. It helped in overcoming many unprofessional procedures, inconsistencies and irregularities. In this way decision makers can compare and evaluate artistic and cultural production in one calendar year. This process allows also comparison within one type of project. This classification is multi-layered and it can be applied to various kinds of projects: short term (for instance, an

independent exhibition) or long term (two year projects, annual gallery programs); comics or photography (as to the type of media they treat); national or international projects; projects submitted by citizens' associations or budget institutions etc. The classification of projects offers a wider, yet more precise picture about the annual art production in the field of contemporary and multimedia production.

The transparency of the Call for Applications functioning, i.e. transparency of the work of the Ministry of Culture of the Republic of Serbia, is seen in the fact that the procedures and results are made public. Another important fact is that professionals (Committee members) are included in the decision making process. Apart from the transparency in the procedure and the involvement of persons outside the Ministry in the decision making process, it is worth mentioning the fact that decisions on funding are mostly made by the professionals from each field of art production.

The issue of annual planning and expenditure of the Ministry's budget is of no lesser importance. Introduction of Call for Applications procedures confirmed the importance of transparent and public work and at the same time simplified greatly process of planning financial means both by the Ministry of Culture and by the project organizers because of the good overview of artistic and cultural production.

The separate part of the Ministry's annual call for applications refer to projects involving visual arts and multimedia. It involves the projects in one calendar year and it is open for all types of projects – independent, authors' and group exhibitions, artists' participation in international projects, annual programs of the galleries, etc.

Documents required for application are as follows:

1. A filled out application form
2. A detailed description of the project
3. A detailed estimated budget
4. Information on the institution (association) submitting application; individuals submit professional curriculum vitae
5. A document stating legal status (if any)
6. Two written recommendations by persons who are supporting the project

7. Catalogues and other visual documents on previous projects (if any), as well as on the submitted project
8. Evidence of payment of the state administrative tax

### **6.1.2. The Selection, Autonomy and Participation of the Representatives of Civil Society Organizations in the Committee for Visual Art and Multimedia**

Ministry of Culture is a state authority not a professionally specialized institution such as museum. Consequently, the Ministry of Culture's department coordinates the work of the Committee members, but decisions about the projects' financing are made by the Committee members.

However, the interaction and dynamic, creative cooperation among the members of the Committee and the Ministry's department are very important. In order to implement measures for the improvement of the art and culture system in the country in the best and most efficient way, the members of the Committee are made aware of the criteria and expectations of the Ministry of Culture. On the other hand, before the Committee begins its work, its members discuss and compare these criteria with their own thus defining clearly strategy for selecting projects for co-funding.

It is also important to mention that the Committee defines criteria for projects' artistic quality and artistic achievement of the artists submitting the applications which is not always an easy thing to do. It is not always possible to judge properly the submitted project especially if one deals with young not enough known artists for in those cases even biographic data do not tell a lot. Because of all this the selection of the Committee members is of key importance for they have to judge the quality which cannot be always precisely measured.

This is even more important if we take into account that the Committee for the Visual Arts and Multimedia brings conclusions about the diverse projects that belong to the category of contemporary production (fine arts and applied arts, painting, sculpture, new media, video art, drawing, performance, etc). Having in mind that classification of this sort in the modern world is outgrown or even completely discarded, understanding of contemporary interdisciplinary art trends is necessary.

Today, the contextualization of artistic practices is necessary, as contemporary art is being viewed through non artistic disciplines such as psychology, sociology, feminism, science, politics and activism. Hence, it is necessary to form the Committee of experts who are in touch with the theoretical thought, as well as with the events and developments in visual and multimedia scene in the country and abroad.

Apart from their professional competence, the members of the Committee should express certain broadness in the evaluation of submitted projects. In principle, it is not sufficient that the Committee members are successful in just one area (most often artists or art historians), but they also need to possess specific lucidity in the evaluation of applications. It is not always easy to see the potentials of the projects because of poorly written applications or because an experienced applicant may present its modest ideas and concepts in an attractive way.

The Committee mandate lasts for one year, but if it is deemed necessary, it can be extended for another year, or at least one member of the Committee may continue working for another year. In this way the Committee has the opportunity to evaluate the results of supported projects. The diversity of the Committee is also taken into account, which means that the Committee members are selected on the basis of their interests and experience (new media, painting, etc.), professions (artists, art historians, or journalists covering visual arts and multimedia). Age groups are also taken into account.

So far the members of the Committees were:

2003. Lidija Merenik, Jovan Čekić and Zoran Dimovski

2004. Lidija Merenik, Jovan Čekić and Zoran Dimovski

2005. Jasmina Čubrilo, Zoran Dimovski and Bojana Burić

2006. Dušan Otašević, Jasmina Čubrilo and Marina Andrić

2007. Milan Aleksić, Savo Peković and Aleksandra Vasović

2008. Milica Tomić, Jelena Vesić and Zoran Pantelić

2009. Ješa Denegri, Katarina Živanović and Sava Ristović

2010. Ljiljana Činkul, Čedomir Vasić and Sava Ristović

2011. Ljiljana Činkul, Čedomir Vasić, Sava Ristović, Zoran Erić and Marko Miletić

Until 2010 the members of the Committee were not chosen by their belonging to the civil sector. In that year it was noticed that significantly fewer projects of the civil society organizations were funded, and especially in a smaller extent than in past years. So, in 2011 two members were added with the idea to raise the sensibility of the Committee towards such projects if needed.

In the period from 2003 to 2011, twenty Committee members participated in decision making process, deciding which projects will be financially supported by the Ministry. Eight members were the representatives of the civil society (Savo Peković, Aleksandra Vasović, Milica Tomić, Jelena Vesić, Zoran Pantelić, Katarina Živanović, Ljiljana Činkul and Marko Miletić). It is also worth mentioning that another four members (Lidija Merenik, Jasmina Čubrilo, Ješa Denegri and Zoran Erić) incline to the civil sector and that through their careers they had a lot of contacts with the civil society organizations by closely cooperating with representatives of these organizations. This fact also indicates that these members of the Committee are very open to the initiatives which are coming from the civil sector.

The conclusion is highly evident – the majority of Committee members are either themselves the representatives of the civil society organizations, either they are very much sensitized when civil sector is concerned.

### **6.1.3. Different Results with the same Instrument – Culture War**

The Ministry of Culture, Media and Information Society is launching every year the open call for applications for financing and co-financing projects. The procedures, criteria and priorities did not change from 2003, except in few technical details. Only in 2005 the open call was launched three times during that year. Committees in charge for selecting the projects the Ministry should finance are founded for each art form (visual art, music, cinematography, etc).

As already stated, the Ministry of Culture's department for Contemporary Art and Creative Industries coordinates the work of the Committee members, but decisions about the projects' financing are made by the Committee members. The members of the Committee are made aware of the criteria and expectations of the Ministry of Culture. Before the Committee

begins its work, its members discuss and compare these criteria set by the Ministry with their own thus defining clearly strategy for selecting projects for (co-)funding.

Still, the results may vary significantly. The reason for this could be found in different views, attitudes, sensibility, opinions, even political and ideological approach. Probably the most significant reason is a different political and especially ideological attitude. If the opinions of members of the Committee are not ideologically-driven, the results are often moderate and purely professionally-driven. Contrary to this, some members were of the opinion that today is no longer possible to avoid ideological and political connotation (today as much as ever), so it is necessary and unavoidable to contextualize artistic and cultural praxis. In this sense, there is no attitude described as “purely professionally-driven”.

This actually means that there is no chance to refrain from the left wing vs. right wing polarization, corresponding to the categories of being “traditionalist” or “progressive”, “conservative” or “liberal”. Some authors are describing this phenomena as *Culture War*.<sup>20</sup>

When majority of committee members incline to the conservative opinions it is typical that projects of public cultural institutions are much more supported than projects of civil and private sectors. In addition, projects and organizations with a long tradition are in favor, as well as traditional techniques (oil on canvas, pencil drawing, etc). And *vice versa*, when majority of committee members incline to the progressive opinions it is typical that projects of civil and private sectors are favored and long existence of cultural organizations and techniques used are of no interest *per se*.

It may be noticed that if an exhibition was chosen for funding just because the art works are made in traditional technique, it has nothing to do with the supposed quality, since the art work could be qualified as “good” or “bad” regardless of the technique used. For example, the quality and the reasons of the recognition of the art work of Lucian Freud or David Hockney should not be searched in the fact that they are using traditional techniques such as oil on canvas or pencils (additionally, both of them incline to the traditional themes of art such as the portrait, the landscape, the figure, etc). Similarly, the quality and the reasons of the

---

<sup>20</sup> The term is especially in use in United States of America, when describing highly polarized positions of “traditional American values” and “modern values”.

recognition of the art work of Mariko Mori, Wolfgang Tilmans, Jeff Koons or Maurizio Cattelan should not be searched in the fact that they are using more recent art techniques.

The same is with the cultural organizations of long tradition, since the long history and duration also does not tell us anything about the quality of the concept and of the program of that organization. The typical examples in Serbia are institutions founded in Ex-Yugoslavia or earlier, during the 19<sup>th</sup> century (cultural centers and other public institutions), which can not bear with the modern standards in culture.

It is quite clear that preference of social sectors is driven by the values they represent.<sup>21</sup>

#### **6.1.4. Criteria and Priorities of the Open Call for Visual Art and Multimedia**

Definition of criteria and working principles is necessary for they provide basic working strategy and enable adequate selection of the applications. The first criteria was established when first open call for funding projects was launched in 2002 and in 2003<sup>22</sup>, by the Ministry's high officials and the Committee for Visual Art and Multimedia. Through the years they have been slightly changed according to the goals of the Ministry. Still, the most important guidelines were the recommendations of the Council of Europe and the strategies, conventions and other domestic and international documents signed and approved by the Serbian governmental bodies. The following criteria have been established:

1. High artistic quality and a professional approach to work;
2. The promotion of contemporary art forms and expressions and improvement of understanding ideas and language of contemporary art, as well as the support for innovative and experimental projects;
3. The ability of the project to communicate with the public;

---

<sup>21</sup> See chapter 3.1.

<sup>22</sup> The first Ministry's open calls after 2000 were launched in 2002 (the open call for cinematography and the open call for art colonies). The first open call related to all art practices and forms was launched in 2003, and the entire Department for Contemporary Art and Creative Industries was engaged.

4. The contribution to social cohesion and common welfare – struggle against prejudice and stereotypes, multiculturalism, status of the individual in the society, gender issues, the participation of women in public life, human rights, ecology, the issue of the so called socially marginalized groups, intercultural dialogue and so on;
5. Support for new initiatives and new art production – individual author's projects that possess quality and that have a contemporary concept (of artists, curators and other culture professionals);
6. Support for projects made outside institutions or organizations that have not previously been financed from the budget of the city/ municipality, Republic and region of Vojvodina, or by considerable assets from other sources;
7. Critical approach to culture in contemporary social, political and media circumstances, on the local, regional and international level;
8. Contribution to the decentralization of culture and cultural cooperation;
9. Support for projects contributing to capacity building, networking and upgrading the professional level of culture institutions, organizations and civil groups;
10. Support for projects of retrospective character which are significant for the cultural milieu and its memory, as well as projects which are related to already historically contextualized artistic and cultural forms and cultural heritage;
11. Balanced and optimal support of the public, private and non governmental sector;
12. Existence of several financial resources for the proposed project;
13. Modern and well conceived regional and international cultural cooperation;
14. Support for projects of young artists who are partially or poorly financed.

*High artistic level and professional approach to work*

Apart from a high artistic level and conceptual quality, a professional realization of the project i.e. high quality production is insisted upon.

*Promotion of art forms and expressions and enhancement of the understanding of ideas and languages of contemporary art, as well as the support of innovative and experimental projects*

Having in mind that the Call for Applications is organized by Sector of the Ministry which deals with the contemporary art and culture, it is expected that these criteria are key ones. Although it is not always easy to perceive the real effects of the projects, which refer particularly to innovative and experimental initiatives, these projects do have a very unique quality. That quality is reflected not only in their vivid communication with the present moment, but also in the sense that they testify about the vitality of the art and cultural scene. Being shut within calcified and self sufficient system of confirmed values leads to hermetic inertia and self isolation. Eventually, as it is well known, it is closely related to kitsch, which is common in the treatment of cultural and artistic heritage.

*Ability of the project to communicate with the public*

It is necessary for the projects to communicate well with the public. That is why prejudice towards contemporary art as an incomprehensible and elite phenomenon intended for a small circle of connoisseurs should be dispersed. Regretfully, practice shows that sometimes the participants of the contemporary art scene themselves are inclined to such a pretentious attitude. Consequently there are projects that are purpose to themselves which is unacceptable.

*Contribution to social cohesion and common welfare – struggle against prejudice and stereotypes, multiculturalism, status of the individual in society, gender issues, the participation of women in public life, human rights, ecology, the issue of the so called socially marginalized groups, intercultural dialogue, etc*

Regrettably, it is often considered, and not only in Serbia, that culture is something beautiful that comes at the end, neglecting the fact that it is a dynamic category with a great potential to contribute to establishing an open society. For only an open society is in the position to communicate and constructively cooperate with other societies for the mutual benefit. It is very important that culture addresses diversity. This diversity does not refer only to multicultural issues, but also to issues relative to social frustrations, gender, struggle against prejudice and stereotypes, so called socially marginalized groups, status of the individual in society, etc. The matters of ecology and the position of women in public life are of no lesser importance.

As we know, the issue of women's participation in public life can not be solved with their inclusion which is expressed through numbers and percentages. The practice shows that it is necessary to observe carefully the true effects of projects dealing with such issues. As the projects that include a component of social cohesion are very attractive for the financing by institutions and foundations, it is necessary to valorize them really carefully, because the experienced applicants are skilful in finding ways of presenting their projects of modest quality.

This does not imply only progressive social changes, i.e. culture serving social cohesion. It is equally important to stress the importance of culture in developing culture of living, for it does not mean only visits to exhibitions and other cultural events.

*Support for new initiatives and new art production: quality and modern individual authorial projects (of artists, curators and other cultural professionals); support for projects outside institutions or organizations that have not previously been financed from the budget of the city/municipality, Republic and region of Vojvodina, or by significant assets from other sources*

It is very important to support new initiatives and projects which imply the creation of new artistic works. This kind of support is aimed at realization of author's ideas, which are so precious in our country as the artists and other cultural professionals often do not possess financial means for their artistic production. The participation of artists in larger, more ambitious projects does not always imply the creation of new art works. That is why the Ministry often provides financial support to the production of new artistic works.

It is necessary to point out the individual role of cultural professionals whose work is not related to institutions, as well as their contribution to the creation of the cultural scene, which is also in harmony with the care for individual as a social subject.

These projects are important for the diversity of the art scene, as well as for the openness of public cultural institutions (cultural institutions financed from the state budget) in which they are carried out.

*The critical approach to culture in contemporary social, political and media circumstances, on the local, regional and international level*

In contemporary society culture and art are contemplated within the social, political and media context. On one hand, we are talking about the conceptual artistic approach, while on the other, contemporary culture is seen as a large potential within the framework of the progressive changing of social circumstances. These projects can be perceived as a certain kind of activism as they criticize and point out important problems of the modern world. Thus, culture is not an isolated, independent entity, independent from the context in which it exists and acts, but it is closely related to the social circumstances on which it depends.

Although art has always been inevitably linked to the social and political circumstances in which it dwells, the link is so obvious today, and in the sense that emancipated artistic practice is directly incorporated in social and, particularly, in political discourse.

*Contribution to decentralization of culture and cultural cooperation*

Ministry of Culture of the Republic of Serbia considers decentralization a very important issue. The city centres have gathered cultural contents which today present cultural heritage. Call for Applications for Visual Arts and Multimedia attempts to promote quality production of the contemporary art as an important and lacking cultural offer. However, the practice shows that the manner in which the projects of contemporary art communicate with the public is very important. There is an acute danger of these projects being seen as cultural colonization by the large artistic and culture centre, usually the capital. The question is

whether the casual, self satisfying position, for instance of the Art Council of a certain gallery whose work is financed by the Ministry of Culture of the Republic of Serbia, is desirable from the point of view of the local art consumer. It does not refer to cultural and artistic elitism or to the problems of contemporary art communication in general, but also to the necessity of the existence of a gallery program which deals with contemporary art, which the local community could identify as something familiar, intriguing and seductive. In the very capital there are projects of outstanding quality which poorly communicate with the public, and hence their attendance is poor. The reason for this is usually an inappropriate concept, bad organization and wrong marketing approach.

*Support for projects which contribute to the capacity building, networking and upgrading the professional level of cultural institutions, organizations and citizens' associations*

For a long time the work of the cultural institutions in Serbia has been very difficult, and hence the professional standard of their work has been compromised. Their activity has been made pointless because of the overwhelming political influence, which resulted in numerous problems: programs of poor quality, an outdated concept, inadequate staff, poor technical equipment and lack of motivated employees. However, after 2000, a number of cultural professionals from the non governmental sector took part in the activities of public institutions, taking over even the leading positions in them. They conveyed their precious experience which resulted in new energy, new strategies and new approach to work.

The cooperation among institutions has been initiated, which even in better organized systems than the one in our country, is not always satisfactory if it exist at all. It is particularly important because it does not only enlarge the capabilities and enhance the capacities of the project, but also contributes to the openness of cultural institutions. Long-term cooperation on projects of two or more cultural institutions is highly desirable.

From that point of view, the cooperation of cultural institutions of a diverse nature in regard to their primary activities is precious nowadays. On the other hand, the Ministry of Culture of the Republic of Serbia appreciates interconnections and networking of non institutional and smaller scope initiatives. It is a successful and meaningful way for international cooperation that occurs outside institutional, state framework, as thus organized networks of individuals,

civil or non formal groups extend their capacities. The advantages of such cooperation are numerous, from avoiding huge bureaucratic systems to probably the most important issue – networking as a focal point of innovation and artistic and cultural development. The reason for the networking of cultural institutions and initiatives being so important is the transfer and mixture of knowledge and experience, which always produce better results.

*Support for projects of retrospective character which are significant for the cultural milieu and its memory, as well as projects related to already historically contextualized artistic and cultural forms and cultural heritage*

This does not apply only to projects of already recognized contemporary artists who display their artistic achievement (for instance, retrospective exhibitions) but also projects that refer to the cultural heritage in a modern way. In our country, often torn between past and future, the projects of this nature are of special importance.

*Balanced and optimal support of the public, private and non government sector*

By means of its Call for Applications the Ministry of Culture of the Republic of Serbia supports projects of common social benefit in all three public sectors by the Open contest for Visual Arts and Multimedia. Each of them, in its own way enhances the development of the cultural scene. The interlacing of their activities should be constantly stimulated.

Practice exposed typical problems in their work: in the work of the public sector it is a comfortable position of an institution which is completely funded (production costs, programs, wages, etc.), and pretentious and old fashioned attitude which defines a budget institution as superior and untouchable; in the activity of the non governmental sector it is lack of interest for a real and efficient influence on the positive change of social and cultural reality; in the private sector it is domination of profit over quality of artistic content, which results in demolition of the established concept of action.

The Ministry of Culture of the Republic of Serbia is interested in the quality of relationship and cooperation with the non governmental sector in regard to all projects of specific groups, private initiatives, individuals and informal groups. It seems that this cooperation is especially visible in the area of Visual Arts and Multimedia, because there are numerous

initiatives of such kind in this field. Successful cooperation with the civil sector provides a necessary broader aspect of social intervention and consensus concerning common cultural interests, which is one of the priorities of the Ministry of Culture.

#### *Existence of several financial resources for the proposed project*

The existence of multiple financial resources for a single project is proof of its ambition and determination in conceiving the project. The financial framework which includes other financial resources of the projects provides certain credibility, because its importance has been recognized by other instances.

An exception can be smaller individual projects. Although projects selected on the grounds of Call for Applications for Visual Arts and Multimedia are co-funded, they (e.g. independent exhibitions) are often allocated all, or almost all of the required funding. The reason for this lies in the fact that these projects are often less demanding, so the necessary amount is usually smaller than that for the larger projects. Another reason for this can be found in local circumstances, i.e. predominantly hard circumstances faced by our artists.

However, apart from the fact that rather modest amount (if compared with the amounts intended for more demanding projects from the point of view of organization and production) is sometimes sufficient, this kind of the Ministry's support is very useful when applying with institutions and foundations. If the Ministry of Culture financially supports a project, it is a positive signal for other financial institutions and foundations, and this is sometimes prerequisites for obtaining additional funding which is necessary for the realization of the project. Regarding decentralization of culture, projects that have been granted the Ministry's support have easier access to the support of local administrations.

#### *Quality and modern regional and international cultural cooperation*

One of the basic priorities of the Ministry of Culture of the Republic of Serbia is regional cooperation. This type of cooperation is important for the development and strengthening (of cultural) links with countries in the region, bilateral relationships and creation of productive, positive policy towards those countries. A good example of regional cooperation within the

European framework and the recognition of common interest were provided by the Nordic Council ([www.norden.org](http://www.norden.org)).

In general, as far as international cooperation is concerned and following the Call for Applications for Visual Arts and Multimedia, the Ministry finances national projects of international character and projects of our artists that exhibit abroad.

National contemporary culture should be presented abroad by attractive programs which successfully communicate with a foreign public. It is necessary to make the contents and concept of such presentation interesting for that public. That is why it is very important for the projects to be adequately explained and documented.

It is also very important to support projects that will, by their modern approach and concept, as well as by developed professional attitude, present high level of the national artistic and cultural production.

#### *Support for projects of young artists who are partially or poorly financed*

Despite all its qualities, the culture system in Serbia does not function in a proper manner in all its segments, and thus the artists at the beginning of their careers often face various problems. That is why it is very important to support their debut projects. The efforts to assist young artists are a sort of investment which will, in time, find a more concrete way to affirm positive social values.

Technical criteria are as follows:

##### 1. The reliability of submitted data

The projects presenting overestimated costs that do not correspond with real costs of any element of realization, as well as projects that do not mention existing financial supporters (if any) will be rejected.

Cooperation and contact with other financial resources (city, municipality, and foreign foundations) facilitate the validation of the decision making process.

Information gathered from other financiers is used as indicator showing whether a project deserves funding, and if so, to what extent. Thus the Committee will, for instance, for a project that is positively evaluated, which has already been granted funding for part of its realization from other resources, grant funds so that the organizers will be in a position of executing the project in a quality manner.

2. Meeting formal conditions stipulated by the Call for Applications: complete documentation containing project's description and detailed information, as well as a clearly defined place and time for realization of project.

3. Submitting the narrative and financial report

The following projects shall not be taken into consideration:

1. Projects concerning the reconstruction and construction of new facilities for cultural purposes.

2. One-off projects that have been previously rejected by the Ministry of Culture.

3. Projects submitted by profitable institutions and those with clearly commercial effects.

4. Projects that in previous years were funded from the city or republic budget, but were not finished.

5. Projects concerning data bases save for some specific cases.

Projects regarding documentation making and various databases shall not be supported because documentation making and archives classifying is permanent responsibility and obligation of institutions and because of that they can not be considered as short term/annual projects. These types of projects are usually related to institutions that deal with cultural heritage, whose programs cannot participate in this Call for Applications. Exceptions are projects of this kind whose contents are not responsibility of cultural institutions.

### **6.1.5. Financing Mediocrity? Are Procedures, Criteria and Priorities fitting to the Needs?**

The procedures, criteria and priorities are partially regulated by the by-law on procedures and criteria for financing projects.<sup>23</sup> Procedures are also regulated by the text of the open call – for how long the call is opened, how many copies of application are needed, what are the priorities, etc.

The open call for applications is launched yearly, at the end of the current year, and it refers to the next one. Just once, in 2005 the call for applications was open three times that year, but from 2006 it was again opened once a year. Since the budget of Republic of Serbia is adopted every year, it was very hard for the Ministry to conduct the realization of the open call that year. It was impossible to make a precise plan for spending funds, since after the launching of the open call no one could predict how many projects will be submitted in the first, second and in the third round of the call. Also, it was impossible to predict what kind of projects will be submitted, which is important as well, because different projects need different level of financial support. Since the launching of the call for applications is organizationally demanding, the staff of the Ministry was rather distracted from every other work.

On the other hand, from the perspective of cultural organizations and professionals, it is questionable whether the open call for applications should be opened several times in the year. It would probably much ease the realization of the projects. Sometimes it is hard for cultural organizations to plan all activities much in advance, especially if we take into account the sudden and possible cooperation or the invitation to participate in the project. This is probably more possible and more important for civil society organizations because of their smaller and less bulky structure (in comparison to public cultural institutions).

The Ministry is co-funding the projects, and extremely rarely is fully finding one project.<sup>24</sup> So, the question of utmost importance is referring to the issue of the amount of the grants directed to each project. There are no “standard sums”, because, as previously stated, different projects need different level of financial support. But, since the grants of the Ministry are rather modest in comparison to the needs and to the submitted budgets, the

---

<sup>23</sup> See chapter 5.2.3.

<sup>24</sup> The exception is usually solo exhibitions or solo artistic projects.

question remains whether the cultural organizations are able to professionally realize their projects. A notable example could be the yearly programs of the galleries - the Ministry in 2011 for this kind of projects addressed the sums between 200.000 and 800.000 Dinars (approx. from 2.000 to 8.000 Euros). Could a quality and professionally conceived program of excellence be realized with such a modest sum? No, it could not be. Or, could a quality and professionally conceived solo exhibition be realized with a sum of 50.000 or 100.000 dinars (approx. 500 or 1.000 Euros)? Again, no.

So, the question is whether the Ministry is indirectly supporting the mediocrity, because it actually supports unacceptable level of professional realization of the projects. This issue is directly contributing to one of the biggest problems in the visual art scene in Serbia – low level of professionalism in the production and in the realization of projects, and in the presentation of works of art.

It should be also taken into account that culture professionals in Serbia have much less possibilities in providing funds for their projects, for several reasons. The lack of private sponsorship, the lack of accessible international funds, unexperience concerning international funds procedures, to name a few.

Concerning the criteria and priorities in funding projects, probably the most common problem is referring to the criteria dealing with human rights, social cohesion, intercultural dialogue, and similar subjects. As the projects that include this kind of subjects are very attractive for the financing, it is necessary to valorize them really carefully, because the experienced applicants are skilful in finding ways of presenting their projects. In the same time, the Ministry is quite opened to the projects exclusively dealing with the art production.

## **6.2. Legal-Political Instruments of Support**

Upon legal and political authority, governmental bodies are using different legal-political instruments to influence and arrange specific areas of interest. Such instruments are laws and many other documents like by-laws, regulations, rulebooks, statutes, international cooperation contracts and conventions, etc.

The laws as the highest legal documents have to be adopted by the Assembly. Other documents are usually issued by the executive bodies – Government and its ministries, but local authorities as well. It serves as useful tools in regulating in details some areas already covered by the law, or in cases when there is no specific law at all (as a temporary legal framework). The documents related to the international cooperation have to be also ratified by the Assembly.

### **6.2.1. Open Call for Applications as Instrument of Cultural Policy/ the Foundation in Legislation and Development Strategies**

The work of the Ministry of Culture of the Republic of Serbia and the criteria for decision making process concerning the support of projects is founded in national legislation and acts of the Council of Europe of which the Republic of Serbia is a rightful member, as well as in various national and European development strategies.

The work of the Ministry of Culture is based on Law on Culture („Official Gazette RS“ No. 72/2009). This Law defines general framework of the activities in culture.

The criteria and functioning of the Call for Applications for Visual Arts and Multimedia are in harmony with the national strategies such as the Strategy for Reduction of Poverty in Serbia (adopted in 2003) and The National Strategy for Serbia’s and Montenegro’s Accession to The European Union (2005).<sup>25</sup>

It is also very important that it is based on the *Medium Term Planning* (formerly General Operational Plan) although, regrettably, there are certain problems in regard to its full implementation we believe that accommodation within the Medium Term Planning as well as its full implementation in designing, procedures and general functioning of the Call for Applications is necessary. Thus the criteria for allocation of financial means would be accommodated to the Republic of Serbia Ministry of Culture goals (social cohesion, sustainable development, and a program for cultural development).

Some of the more important European documents on which we call upon are:

---

<sup>25</sup> State Union of Serbia and Montenegro officialy ceased to exist on 3<sup>rd</sup> June 2006, but the document is still valid.

The Declaration on Cultural Diversity, 2000; The Declaration on Intercultural Dialogue and Conflict Prevention, 2003; The Faro Declaration on the Council of Europe's Strategy for Developing Intercultural Dialogue, 2005; The European Cultural Convention, 1954; The Florence Declaration „Culture and Regions: Cultural Action in the Regional Context“, 1987; The European Declaration on Cultural Objectives, 1984; The Arc-et-Senans Declaration, 1972; Agenda 21 for Culture (2004); The Fribourg Declaration on Cultural Rights, 2007; The European Convention on Human Rights, 1950; The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005.

The need for balanced cultural policy together with a legal framework and strategic documents is obvious. It is important that the Ministry of Culture work is based on the Law and various national and international strategies and declarations because it is necessary to stress the contribution of culture to positive social changes. The positive influence of the Ministry of Culture on the development of a cultural scene is not reflected exclusively in the improvement of the position of the culture professionals and work of the institutions and organizations as it is often believed. On the contrary, culture has direct influence on the common welfare and well being, and also on the quality of life of the citizens. This is why the perception of culture as a „budget spender“ is completely wrong.

### **6.2.2. The New Law on Culture**

The new *Law on Culture* is based on 10 principles of cultural development - freedom of expression of cultural and artistic creation; autonomy of subjects in culture; openness and availability of the cultural content to the public and citizens; respect for the cultural and democratic values of European and national traditions and diversity of cultural expression; integration of cultural development into social-economic and political long-term development of the democratic society; democratic cultural policy; equality of the subject in the process of establishment of institutions and other legal entities in culture and equality in the working process of all institutions and other subjects in culture; decentralisation of the decision-making process, organising and financing of cultural activities; encouraging the cultural and artistic creation and preservation of cultural and historical heritage; encouraging a sustainable development of the cultural environment as an integral part of the living environment.

General interest in culture includes: creating possibilities for intensive and coordinated cultural development; making conditions for nurturing cultural and artistic creation; research, protection and use of cultural goods; financing of cultural institutions founded by the Republic of Serbia; financing programmes and projects of the organisations and associations, as well as other subjects which are contributing to the development of culture and the arts; discovering, creating, researching, preserving and presenting of Serbian culture and culture of national minorities; creating conditions for the availability of the cultural heritage to the public; research, preserving and use of goods of special value for the culture and history of the Serbian people, which are located outside of the Republic of Serbia; encouraging and helping the cultural expressions which are the result of creativity of individuals, groups and associations of Serbs abroad; encouraging international cultural collaboration; encouraging professional and scientific research in the field of culture; spreading and developing education in the field of culture; encouraging the use of new technologies in culture, especially concerning IT and digitalisation; construction of a unique library information system and central function in the library sector; construction of a unique IT system in the sector of cultural heritage protection; encouragement of young talent in the field of cultural and artistic creation; creating conditions for the encouragement of independent cultural and artistic creation; encouragement of amateur cultural and artistic creation; encouragement of children's creativity and creativity for children and youth in culture; encouragement of cultural and artistic creation of people with special needs, and promoting accessibility to all with special needs; encouraging the art market, sponsors, patrons and donors of culture.

The law defines cultural activities and fields of cultural activities as:

- Research, protection and use of cultural heritage;
- Library information activities;
- Books and literature (creation, publishing, bookstores, translating);
- Music (creation, production, interpretation);
- Visual and applied arts and architecture;
- Performing arts and interpretation (drama, opera, ballet and dance);
- Cinematography and audio-visual creations;
- Art photography;
- Digital creations and multimedia;
- Scientific and educational activities in culture; and

- Other musical, rhetorical, artistic and stage performances of cultural programmes.

Civil society organizations are mentioned in the *Law on Culture* just as actors in culture. Concerning funding their project and current expenditures, they are equally treated with all other actors in the field of culture (chapter 4). There are several paragraphs which explicitly mention the civil society organizations.

Article 6 is mentioning cultural organizations (civil society organizations dealing with culture) concerning “general interest in culture”:

*The general interest in culture shall encompass:*

*Paragraph 5) programmes and projects of cultural institutions, cultural associations and other cultural operators, whose quality contributes to the development of culture and art;*

*Paragraph 17) creating conditions for the stimulation of independent cultural and artistic creation;*

Article 15 and 16 are on National Council for culture: *The National Council for Culture (herein referred to as: the Council) shall be established as an expert advisory body with the aim of providing continuous professional support in the preservation, development and dissemination of culture.*

Article 16 is on composition and election method, and cultural associations are mentioned twice:

*Paragraph 3) four members on the proposal of representative associations, ensuring the representation of all profiles: literary creation and translation; fine arts, applied arts, photography; music creation (composers, performers); drama creation (writers, directors, actors)*

*Paragraph 4) one member on the proposal of other associations in culture;*

Article 55 is on cultural associations:

*Artists, cultural associates and/or cultural experts may associate in associations (hereinafter referred to as: cultural associations) in compliance with the regulations on the association of citizens.*

Articles 56, from 61 to 67, 84 and 84 are on the “representative cultural associations”, and they explain that organizations which obtain this status\*\* (fusnota Ministry of Culture, Media and Information Society is expected to open a call for applications), will deal with all activities relating to the “persons who perform independent artistic or other activity in the field of culture”.

Article 8 is on “cultural activity and cultural activity areas”, defining the artistic forms and terminology. Visual art and Multimedia are mentioned three times as:

*Paragraph 5) fine and applied arts, visual art and architecture;*

*Paragraph 8) artistic photography;*

*Paragraph 9) digital creation and multimedia;*

The terminology used is quite unusual and very confusing. Since the terms *fine and applied arts* are used, the question is what are then *visual art*? The term *visual art* is always used to describe *fine and applied arts*. Does the terms *fine and applied arts* refer to the “traditional techniques and technologies in painting, sculpture and graphic art”, and the term *visual arts* refers to the modern and avant-garde art practice? Following the concept and the logic of By-Law on Procedures and Criteria for Financing Projects<sup>26</sup>, the answer is positive.

The question which also must be raised is concerning the point 8, in the same article. Why just “artistic photography” is explicitly mentioned? Why not, for example video art, drawing or graffiti art? Since “artistic photography” was also explicitly mentioned in the previous law on culture<sup>27</sup>, this inconsistency was probably just copied to the new law on culture.

The *Law on Culture* requires drafting the *Strategy of Culture* as a key cultural policy document. Still, the Strategy is not yet adopted.

### **6.2.3. Paragraph 3 and other questions - New By-Law on Procedures and Criteria for Financing Projects**

---

<sup>26</sup> See next chapter

<sup>27</sup> Law on Activities of General Interest in the Field of Culture (*Official Gazette of the Republic of Serbia*, No. 49/92), available at: [www.kultura.gov.rs](http://www.kultura.gov.rs)

The by-law on procedures and criteria for financing projects presents the details about how the projects will be financed, the procedure of selecting and for which fields of art the committees will be appointed, and above all, what are the criteria for financing the projects. It is provided for the adoption by the Law on Culture.

For the visual art and multimedia the criteria already used in past years are listed, except from one new criteria:

(Article 15 and 16, paragraph 3) *Contribution to the development of traditional art techniques and technologies in the field of fine arts: painting, sculpture and graphic art*

The paragraph is rather controversial since it introduces the word “tradition” in contemporary art, and because the meaning of it is actually totally unclear. The question remains whether the projects dealing with painting, sculpture and graphic art should have the priority in financing, or the paragraph points out the necessity of supporting the projects dealing with historically used materials and technologies in painting (oil on canvas), sculpture (marble, gold, alabaster) and graphic art (historical graphic techniques). In both cases, the paragraph 3 is not relying on contemporary art practices and theory.

The by-law is dividing visual art into “fine arts” (article 15) and “decorative arts” (article 16). But, in the article 16 on decorative arts, the paragraph 3 is also present. Does it mean that apart from fine art painting, sculpture and graphic art, the Ministry should financially support “decorative painting”, “decorative sculpture” and “decorative graphic art”?

In addition, paragraph 9 presents another criteria: *Contribution to the cooperation with the business sector (for provision of necessary materials for work)*. Does it mean that the Ministry should support the projects realized in cooperation with the business sector exclusively if the business sector is providing the necessary material (wood, metal, pencils, etc)?

Also, seven previously used criteria are not listed. These are:

- The ability of the project to communicate with the public

- The contribution to social cohesion and common welfare – struggle against prejudice and stereotypes, multiculturalism, status of the individual in the society, gender issues, the participation of women in public life, human rights, ecology, the issue of the so called socially marginalized groups, intercultural dialogue, etc
- Critical approach to culture in contemporary social, political and media circumstances, on the local, regional and international level
- Contribution to the decentralization of culture and cultural cooperation
- Support for projects contributing to capacity building, networking and upgrading the professional level of culture institutions, organizations and civil groups
- Balanced and optimal support of the public, private and non-governmental sector
- Existence of several financial resources for the proposed project

Does this mean that these criteria are unnecessary? Still, if we take into account that these criteria are expelled and that the only one added is referring to the traditional techniques, we can easily conclude that the new by-law is extremely conventional. Strangely enough, technical criteria are expelled as well:

- The reliability of submitted data
- Meeting formal conditions stipulated by the Call for Applications: complete documentation containing project's description and detailed information, as well as a clearly defined place and time for realization of project
- Submitting the narrative and financial report
- Projects concerning the reconstruction and construction of new facilities for cultural purposes shall not be taken into consideration
- Projects submitted by profitable institutions and those with clearly commercial effects shall not be taken into consideration
- Projects that in previous years were funded from the city or republic budget, but were not finished shall not be taken into consideration
- Projects concerning data bases except for some specific cases shall not be taken into consideration

Concerning the procedure on selecting the member of the committee for visual art, the by-law explicitly provides that one member (of three) must be appointed by the Council of art associations (dating from Ex-Yugoslavia).

All these changes were made by involvement of the art associations during and after the public debate on the new law on culture.

#### **6.2.4. Important Documents for the Field of Culture**

There are several legal documents not conceived and prepared at the Ministry of Culture, but equally important for the Culture. However, the Ministry of Culture, Media and Information Society was consulted when making the parts of these documents referring to culture. These are the laws and by-laws which can be very helpful in the work of cultural organizations and cultural professionals dealing with contemporary art and culture. Here, just the laws and the by-laws important to the functioning of civil society organizations dealing with visual art will be presented. In Serbia, these are:

Law on Customs (adopted on 2010) refers to culture in two articles.

Article 217 states that some legal bodies are exempt from import taxes:

*Paragraph 3) Museums and art galleries - the collection, parts of collections and individual items that are intended for them, and archives - the archive material*

*Paragraph 4) Legal bodies engaged in scientific, educational, cultural, sports, recreation, charity, religious activities, technical culture, art, nature protection activities and cultural resources and environmental quality control - for goods not manufactured in the Republic of Serbia, and is used directly for these activities, except alcohol and alcoholic beverages, tobacco products and motor vehicles.*

Article 218 states that import taxes do not exist on:

*Paragraph 3) Subjects of foreign exhibitors participating at international fairs and exhibitions in the country, entered by and received from abroad for normal distribution or consumption during the fair or exhibition.*

Law on Corporate Income Tax (adopted in 2001, some changes made in 2004)

Article 15 states that:

*Expenditures for investments in culture are recognized as expenses in the amount up to 1.5% of total revenue.*

Still, this 1,5% is not satisfactory if take into account that the same article of the law treats other social activities much differently:

*Expenditure on health, educational, scientific, humanitarian, religious, environmental and sports activities, are recognized as expenses in the amount up to 3,5% of total revenue.*

In 2010, the article 15 of the Law on Corporate Income Tax was changed, and culture gained the same position *health, educational, scientific, humanitarian, religious, environmental and sports activities* already had. So, as a result, expenditure on culture is recognized as expenses in the amount up to 3,5% of total revenue.

Law on Corporate Income Tax provides for adoption of a by-law which will regulate in details what “Expenditure on culture” exactly means. The Ministry of Culture, Media and Information Society adopted such a by-law in 2002 – The By-Law on Investment in the Culture Recognized as Expense.

#### The By-Law on Investment in the Culture Recognized as Expense (adopted in 2002)

As already said, this by-law regulates in details what “Investment (Expenditure) on culture” exactly means. It is listed in the article 2:

- 1) *The creation, study and preservation of cultural values*
- 2) *Cultivation, preservation and enrichment of cultural and historical heritage*
- 3) *Creating the conditions for operation and development of cultural activities*
- 4) *Encouragement international cooperation and cultural activities*
- 5) *Promotion of education in the field of culture*
- 6) *Encouragement scientific research in the field of culture*
- 7) *Promotion of young talents in the field of cultural activities*

Article 3 states that:

*Investment in the culture is recognized as expense if it is addressed to cultural institutions, civil society organizations, faculties, art academies and schools and other organizations dealing with the culture.*

Law on Personal Income Tax (adopted in 2001, some changes in 2004) is also a very important legal framework, based on which the taxes on the author`s fee are paid. Payers of royalties, among which are many civil society organizations, must bear high costs, or 20% of the base consisting of gross income.

As a conclusion, it can be said that civil society organizations are equally treated in relation to other cultural organizations.

The Law on Corporate Income Tax is of the great importance, since by using this law, cultural organizations may hugely benefit because it is in the best interest as well for a corporate to invest in the culture.<sup>28</sup> The change of its article 15 was an important success of the Ministry of Culture, Media and Information Society, since cultural activities now have the same treatment as other social fields, and expenditure on culture is recognized as expenses in the amount up to 3,5% of total revenue (instead of 1,5%).

As to the Law on Personal Income Tax, it is very unfavorable, not just to the civil society organizations, but to all organizations dealing with the culture. That resulted in the development of the informal economy (“grey economy”). The model is extremely discouraging for market development activities in the field of contemporary art. That is why reform of the tax system in this field is needed, as well as concerning taxation of donations addressed to the civil society organizations in the amount of 2,5%. So, the pressure must be well conducted, especially toward the Ministry of Economy which is in charge for this matter.

---

<sup>28</sup> It should be noticed that the cultural system in United States of America is greatly relying on this praxis. Thus the Government and its authorities are not directly engaged in cultural field, which is the case in Europe.

### **6.3. Organizational Instruments of Support**

As mentioned earlier, these forms of support do not concern, at least not directly, the financing of the programs and projects. Logistic support to civil society organizations, is often as important as financing their programs and projects.

#### **6.3.1. Government`s Working Group for Civil Society Organizations**

In 2011, the Serbian Government has formed the Working Group for Drafting Regulation on the Financing of Projects of Public Interest Realized by the Civil Society Organizations. On the behalf of the Government, the working group was officially founded by the Ministry for Human and Minority Rights, Public Administration and Local Self Government, acting as a coordinator in all related activities. The assignment of the Working Group is to draft the regulation on criteria, procedures, conditions and extent of granting and supporting projects of public interest, realized by the civil society organizations in Serbia.

The Ministry of Culture, Media and Information Society is represented by the adviser for visual art, multimedia and civil society organizations. The aim of his participation is not only to familiarize other members of the Working Group with the procedures and criteria of the Ministry of Culture, Media and Information Society in dealing with civil society organizations, but also to actively participate in a positive and fruitful relationship between the Government and civil society.

Since the Working Group is newly established, it is to be seen what will be the concrete results of its engagement.

#### **6.3.2. 3 Ministry`s Initiatives**

The main activity of the Ministry of Culture, Media and Information Society is funding projects submitted by the culture professionals. So, apart from open calls for financing projects, there are no many initiatives of the Ministry, in terms of specifically designed projects focused on chosen issues. Concerning visual art and multimedia, three such projects were initiated by the Ministry and realized in cooperation with different partners, in the

period between 2009 and 2011. Two of these initiatives were jointly realized with the civil society organization *Anonymoussaid*: from Belgrade.

*Documents - Art and Procedures (2009)*

The project consisted of three publications: *Contemporary Visual Arts and Multimedia, the Open Contest of the Ministry of Culture of the Republic of Serbia (2003-2009)*; *Art Colonies in Serbia, the Open Contest of the Ministry of Culture of the Republic of Serbia (2002-2009)*; and the *Guide through the Procedures of the Open Contest for Visual Arts and Multimedia, and of the Open Contest for Art Colonies*.

The aim of these publications was to present and clarify the procedures and the results of the annual Contest of the Ministry of Culture of the Republic of Serbia in the field of Visual Arts and Multimedia. This contest is a part of a broader concept of the Contest of the Department for Contemporary Art and Creative Industries that includes all artistic fields of contemporary art.

Through the elaboration of the contest procedures in the publications can also help professionals to comprehend the criteria set up by the Ministry of Culture and the professional committees that select the projects that are to be financed. In this way, the intention was to improve and to make the application procedure for the contest easier. At the same time, presentation of the Ministry's activities, as an administrative body, and as a part of the Government is of great importance and serves the purpose of the transparency of proceedings, criteria and projects' financing processes. The publications contain examples of good practice in order to present the criteria of selection of the projects that are to be financed. The initiatives and projects of the Ministry of Culture of the Republic of Serbia that receive financial support are presented with a short description and contacts. For this occasion, projects that represent and help illustrate the criteria and effects of the Contest are selected, as well as the efforts of the Ministry directed towards the improvement of the artistic, cultural, as well as social system in Serbia.

The aim of the publications was also to present the continuing existence of the Contest for Visual Arts and Multimedia after six years and the continuing existence of the Contest for Art Colonies after seven years, and at the same time to question its effects and its range within

the efforts leading towards the improvement of the development of contemporary art in these fields. The presentation of Ministry of Culture's experience in the projects' financing procedures can also be of use to all professionals in the cultural field.

The publications were printed by the civil society organization *Anonymous said:* from Belgrade, which should be viewed in the frame of a necessary cooperation of the government and non government sector, because its production is realized under the direct auspices of the Ministry of Culture, Media and Information Society of the Republic of Serbia.

*Up(Date) with Art Practices: Serbia 2002-2009 (2010)*

*Up(Date) with Art Practices: Serbia 2002-2009* is a joint project of the Swiss Cultural Programme in the Western Balkans and the Ministry of Culture, Media and Information Society, in a cooperation with local partners - the culture institutions in Čačak, Kruševac, Užice, and Sombor. The purpose of this initiative of the Ministry of Culture in Serbia and the Swiss Cultural Programme is to present examples of good practice, recognized and supported during the period 2002-2009, by both institutions. Besides a selection of concrete art projects now presented to the public retrospectively, the goal of the project is also to show cooperation models and partnerships established with relevant actors in local art communities, developed as an answer to needs, and corresponding to existing potentials.

The project *Up(Date) with Art Practices: Serbia 2002-2009* consists of four exhibitions, round tables, as well as a publication following the project. The exhibitions bring together artworks that successfully communicate with this moment in time, and have reached high achievements at the local visual and multimedia scene. The emphasis was put on inter-media/multi-media projects which unite and connect different contemporary forms of arts in an innovative way.

The intention of the partners in this project was to draw attention to current issues in the culture, relevant for a wider community, through organization of thematic debates/ round tables. The concept and the selection of artworks, i.e. the projects co-funded by the Serbian office of the Swiss Cultural Programme in the Western Balkans and the Ministry of Culture in the period 2002-2009, was made by art historians Maida Gruden and Mara Prohaska Marković.

The initiative *Up(Date) with Art Practices: Serbia 2002-2009* is especially related to the two aspects creating some of the key criteria for selection of projects to be funded. On the one hand, it is a promotion of contemporary art forms and expressions - support to artistic and culture production, and on the other - decentralization in culture and partnerships. On the other hand, one of the important priorities for both the Ministry of Culture and the Swiss Cultural Programme was, and still remains, decentralization. Decentralization in culture is one of the key criteria when selecting projects for financial support. Likewise, a whole range of activities aimed at furthering of decentralization have also been realized through printing publications and realization of specific projects. The priority for the Ministry support has been given to the projects establishing networks and partnerships between local culture institutions and organizations, while the Swiss Cultural Programme, through cooperation projects, and now also regional cooperation projects, together with local partners, has been contributing to modernization and capacity building of local cultural operators, and supporting new artistic production, as well as horizontal and vertical networking of cultural actors. In the light of the decentralization principle, the initiative *Up(Date) with Art Practices: Serbia 2002-2009* takes place in Čačak, Užice, Sombor, and Kruševac. By choosing these partner institutions in local communities, the idea was to point out the importance they have in their environment, but also the effects they may have on art scene in general.

*Galleries and Exhibition Spaces in Serbia, the Instruments of support of the Ministry of Culture, Media and Information Society, Republic of Serbia, 2003 – 2011 (2011)*

The main goal of this publication was to present and analyze the support which the Ministry of Culture, Media and Information Society, Republic of Serbia provided for the galleries and exhibition venues in Serbia in the period from 2003 to 2011. This support was provided through the Republic of Serbia Ministry of Culture, Media and Information Society Call for Applications for Co-Funding Projects/Programs which by their quality contributed to development and presentation of the arts and culture i.e. is by means of special call for applications for visual arts and multimedia.

Besides, this publication is intended at presenting also the way of functioning of the galleries' system in Serbia. It should enable the actors participating in creation of national visual and

multimedia scene (artists, curators, cultural managers) to get insight and compare different exhibition practices and models of work that exist in Serbia. This joint project of the Ministry of Culture, Republic of Serbia and civil society organization *Anonymous said* from Belgrade contributes jointly to improvement of the visual and multimedia scene in Serbia - simply by presenting the experience and way of functioning of the Ministry itself and numerous galleries and exhibition venues in Serbia. To this end, collecting and presenting technical details as well as specific details and experiences of each gallery and exhibition venue are very important part of the project.

Part of this project is also a research on the manner the galleries and exhibition venues in Serbia function which has been outlined by Nina Mihaljinac and Dimitrije Tadić whose work is supported by the Republic of Serbia Ministry of Culture, Media and Information Society. During this research, conducted by Nina Mihaljinac many curators and leading persons of the galleries and exhibition venues in Serbia have been interviewed in order to collect their individual experience and to provide additional explanation of the circumstances in which the exhibition programs are carried out. These interviews addressed conditions under which their work was done, problems they faced as well as their needs/requirements aimed at improvement of functioning of the galleries and exhibition venues. Due to ampleness of the gathered material, unfortunately, it was not possible to present the interviews in this publication. In any case, they will be taken into consideration in future evaluations of the work and needs of both the Ministry and galleries and exhibition venues.

Evaluation of work and understanding the needs of the galleries and exhibition venues in Serbia as well as the ways and support instruments of the Ministry of Culture are necessary for the purpose of identifying the problems regarding functioning of the projects supported by the Ministry. Consequently the text of the analysis, made on the grounds of the questionnaires and interviews, shows exactly these issues. Defining the problems which the galleries' and exhibition venues' managers face is necessary for the Ministry to address them adequately in future, for apart from showing circumstances in which the galleries and exhibition venues function these problems indicate the circumstances in which entire domestic visual and multimedia scene is functioning as well.

The texts in this publication refer partially to the visual and multimedia scene and to the gallery/exhibition system, but they predominantly refer to the work of those galleries and exhibition venues in Serbia that have been supported by the Ministry of Culture.

The projects selected for this occasion illustrate in a picturesque and representative way not only the modern visual and multimedia national scene but also the criteria and effects of the Call for Applications, as well as the efforts of the Ministry aimed at improving functioning of the artistic and cultural system of Serbia. That is why in the publication were presented those initiatives that were continually supported by the Ministry. Consequently, this publication does not present fully the gallery/exhibition system in Serbia for it does not present important galleries and exhibition venues (such as Gallery of Dom omladine, the Cultural centre of Belgrade, Museum of Contemporary Art Salon) having in mind that the Ministry did not finance their programs at least not thoroughly and continually via Call for Applications for visual arts and multimedia. The publication provides concise information on the work of each gallery and exhibition room and it also contains brief review of development of organization, program outline, technical equipment, ground plans, contacts and photographs of the venue thus showing the diversification of the contemporary visual scene in Serbia.

### **6.3.3. Intermediary and Recommendations/ Letters of Support**

This kind of support does not involve always financial means. However the Ministry may have financial means for the project dealing with networking of cultural organizations having in mind that it is one of the priorities in financing.

We should also have in mind mediation in international level. And that is just one of the Ministry's functions referring not only to presentation of national art production in foreign countries but to networking and improving long term cooperation of national cultural organizations and foreign partners.

Presentation of national contemporary production is done mostly through already established and developed channels while long term cooperation of the national and foreign partners i.e. their networking is carried out with difficulties.

One of the aims of the Republic of Serbia Ministry of Culture, Media and Information Society in the area of visual arts and multimedia is stimulating projects that are realized on the professional basis between two or more culture organizations either through financing submitted projects or on own initiative. Positive effects of the politicized bilateral projects organized by the Ministry of Culture without participation of culture organizations and professionals are minor.

Giving recommendations and letters of support may help additionally to the civil society organizations to find other sources of financial support. If the Ministry supported one project it often became *interesting* for other financiers, too. It happens that for example, printing-houses or other companies decrease the prices of the services they rendered if the project is given Ministry's written support.

However, although these are not financial assets, the Ministry will not issue general recommendation so it is necessary that the project is validated by the Collegiums.<sup>29</sup>

#### **6.3.4. Continuous Dialogue – Protocol of Cooperation**

In the city of Zrenjanin in north-eastern Serbia, on January the 16<sup>th</sup> 2010, forty-six civil society organizations from the whole country signed a Cooperation Protocol with the Ministry of Culture of Serbia, aiming to improve the position of independent cultural professionals and organizations. The signing of the protocol took place on the second day of the Second Conference of the Independent Culture Scene of Serbia. The Protocol was signed by the minister of culture and by representatives of four civil society organizations (Cultural Front, Belgrade; Stanica, Servis for Contemporary Dance, Belgrade; Remont – Independent Artistic Association, Belgrade; Artistic Association Zrenjanin; Center for Empirical Studies of Culture of South East Europe, Niš).

The conference is focused on discussing issues from the Declaration of the Representatives of the independent Culture Scene of Serbia which was presented on November the 5th 2010. So far, 80 organisations that deal with various fields of culture have signed the Declaration.

---

<sup>29</sup> Collegium – the meeting of all high officials of the Ministry, sometimes attended by the advisors.

Independent cultural organisations, foundations, clubs and initiatives agreed in the declaration that, among other, they should apply for funds for projects together; that the level of influence on culture policy decision-makers will be increased through joint effort and that Serbia's cultural scene needs to be decentralised. The Declaration also states that the independent cultural scene in Serbia joins more than 2500 organisations and artists which produce up to 1500 cultural events per year.

From the 1<sup>st</sup> until 3<sup>rd</sup> of July, in Zaječar occurred the first conference of newly and legally established association which gathers twenty eight civil society organizations, under the name of *Independent Cultural Scene* (NKSS). During the conference, new members are received, so from that moment, the association gathers fifty one civil society organizations.

The opening of the first conference of NKSS was attended by the representative of the Ministry (person in charge for the cooperation with the civil society organizations) and by the State Secretary for Culture, which is a positive sign concerning the interest of the Ministry for the civil sector. Also, a Mayor of the city of Zaječar was present.

Protocol of Cooperation provides for close cooperation with the Ministry of Culture, Media and Information Society, especially on the issues of:

- Including the representatives of NKSS in the decision-making process
- Ministry`s support in establishing and fostering the cooperation between NKSS and local public authorities and public cultural institutions as well
- Encouraging independent cultural and artistic creation
- Ministry`s support to NKSS`s endeavors to use for culture neglected buildings for which there is no commercial interest
- Including projects of NKSS when international cooperation is concerned
- Logistic help to NKSS in order to intensify media coverage of projects realized by NKSS

Oppositely, following the Law on Culture, NKSS especially will be developing and encouraging:

- Innovative, critical and experimental artistic and cultural production
- Cultural decentralization

- Research and education in culture
- The art and cultural production of young and non-established cultural professionals
- Use of new technologies in culture
- The art and cultural production of disabled people and availability of culture to disabled people

The Protocol of Cooperation states that these principles, as a long term goals, will be incorporated in National Strategy of Culture which is supposed to be finished in 2011.

The Protocol is based on the principles shared by both sides, expressed in several important international documents: The Universal Declaration of Human Rights, 1948; UNESCO Universal Declaration on Cultural Diversity, 2001; Agenda 21 for Culture, 2004; The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005; The European Agenda for Culture, 2007.

The Protocol provides the foundation of a working group made of representatives from both sides, through which all questions and topics of interest would be treated. It would ease and foster the communication between the Ministry and civil sector. Thus the working group would represent a highly practical tool for solving all problems, situations and demands existing in the relation between two sides.

Apart from signing the Protocol and from formal participation of the Ministry's representatives at the first conference of NKSS, it is still to be seen in which direction this cooperation will develop and will it properly progress as desired (by NKSS). Also, the mentioned working group which is supposed to act as a direct link and the body for a continuous dialogue between two sides is not yet formed. So, the Ministry should, in recent future, demonstrate its sincere will for the cooperation by taking concrete acts.

#### 6.4. Comparing the Support to the Civil Society Organizations and to the Public Cultural Institutions and to the Private Initiative

Survey of submitted and financially supported projects of different categories, according to their legal status (from 2003 to 2011)

<b>2003</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	30	87	4	9	34	2
International	14	54	2	15	28	0
Multimedia	8	20	9	6	5	0
ArtColonies	34	9	2	10	3	0
<b>Total</b>	<b>86</b>	<b>170</b>	<b>17</b>	<b>40</b>	<b>70</b>	<b>2</b>
<b>2004</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	18	76	9	11	46	4
International	16	52	2	9	29	1
Multimedia	8	10	6	2	5	1
ArtColonies	16	9	2	13	5	0
<b>Total</b>	<b>58</b>	<b>147</b>	<b>19</b>	<b>35</b>	<b>85</b>	<b>6</b>
<b>2005</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	12	50	9	15	46	1
International	2	11	0	11	33	2
Multimedia	2	12	0	3	11	0
ArtColonies	15	4	9	4	12	0
<b>Total</b>	<b>31</b>	<b>77</b>	<b>18</b>	<b>33</b>	<b>102</b>	<b>3</b>

<b>2006</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	26	91	18	8	36	4
International	9	50	2	5	15	1
Multimedia	6	38	5	1	16	0
ArtColonies	23	13	0	8	6	0
<b>Total</b>	<b>64</b>	<b>192</b>	<b>20</b>	<b>22</b>	<b>73</b>	<b>5</b>
<b>2007</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	27	97	9	13	31	2
International	14	35	9	6	15	2
Multimedia	3	28	3	3	11	1
ArtColonies	18	10	0	11	5	0
<b>Total</b>	<b>62</b>	<b>170</b>	<b>21</b>	<b>33</b>	<b>62</b>	<b>5</b>
<b>2008</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	32	98	8	11	42	3
International	36	63	8	4	10	1
Multimedia	6	39	5	2	20	0
ArtColonies	30	15	0	6	6	0
<b>Total</b>	<b>104</b>	<b>215</b>	<b>21</b>	<b>23</b>	<b>78</b>	<b>4</b>
<b>2009</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	49	150	13	9	31	3
International	18	71	3	5	10	1
Multimedia	7	45	10	1	10	1
ArtColonies	41	23	1	6	6	0
<b>Total</b>	<b>115</b>	<b>289</b>	<b>27</b>	<b>21</b>	<b>57</b>	<b>5</b>

<b>2010</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	54	124	24	11	48	8
International	18	71	9	9	29	3
Multimedia	6	33	15	2	10	2
ArtColonies	31	25	0	12	7	0
<b>Total</b>	<b>109</b>	<b>253</b>	<b>48</b>	<b>34</b>	<b>94</b>	<b>13</b>
<b>2011</b>						
	Submitted Projects			Financed Projects		
	Public	Civil	Private	Public	Civil	Private
Local	69	121	15	18	61	10
International	15	53	6	5	11	3
Multimedia	5	41	3	1	20	1
ArtColonies	28	11	0	12	8	0
<b>Total</b>	<b>117</b>	<b>226</b>	<b>24</b>	<b>36</b>	<b>100</b>	<b>14</b>

When analyzing these statistics the important note must be made. The data on affiliation of cultural organizations with some of the social sectors (public, civil and private sector) are based on their legal registration. That means that differentiation on the basis of their concept, goals or upon their structure is not recognized by these statistics. In the group of projects classified as “civil sector” were put different kind of organizations – from organizations such as “Foto kino klub” (association of amateurs-photographers) and Association of Fine Arts Artists of Serbia to the civil society organizations dealing with human rights. The distinction between them could also be put as organizations “out-of-date” by their concept and the modern organizations dealing with current issues in culture. It should be also mentioned that concerning projects realized in Serbia, and especially concerning international cooperation projects, to some extent the numbers presents as well solo exhibitions/ projects. Since the Ministry of Culture, Media and Information Society can not transfer the financial means to an individual account, the payment must be transferred to an account of the legally registered organization. This means that some of these projects are just using the account of an organization, so it is not the project of that organization in the proper sense. As already said,

this especially relates to the international cooperation projects, because the Ministry usually funds just the travel costs. On the other hand, it is very indicative in terms of international cooperation being a huge problem of Serbian culture – there is an evident lack of international cooperation between Serbian and foreign cultural organizations.

The survey is showing different statistics. First of all, it is obvious that civil society organizations are much more active than cultural institutions, since there are much more submitted projects by the civil sector. The reason for this could be that civil society organizations possess the necessary know-how when applying for the funds. On the other hand, public institutions are already financed by their founders (cities and municipalities), at least the main costs are covered. Contrary to this, civil society organizations are forced to try to find as much funds as it is possible, since there are no funding guaranteed. In connection to this, the table is showing that the number of approved projects by the civil society organizations is also much bigger. Apart from the logic which is saying that more projects are submitted there is more chance to be supported, this statistics could also indicate that civil society organizations in general have better quality projects than cultural institutions. Private sector is by far the least active in submitting the projects, and these projects are also by far the least financially supported.

As different categories of project are concerned (realized in Serbia or in abroad, multimedia and art colonies), there are some indicative conclusions: civil society organizations are again the most active in every category, except art colonies; Art colony as a form of projects dates from socialist Ex-Yugoslavia, and it was mainly organized by cultural institutions (galleries, culture centers and libraries) from the smaller cities and municipalities.<sup>30</sup> That's why even today art colonies are usually organized by such institutions. And that's why there are just five art colonies submitted by the private sector, and none financed; It could be concluded that art colonies as an out-of-date project form are in the greater extent coming from public sector, and just few are coming from the civil sector.

---

<sup>30</sup> The Ministry of Culture, Media and Information Society launched the specialized open call for art colonies in 2002 in order to improve their out-of-date concept. The main problem concerning art colonies is that they served more for the relaxation and fun for the artists attended, so the results were disputable.

Survey of the extent of financial support (in Dinars) addressed to the projects according to sector to which they belong (from 2003 to 2011)

<b>Financed Projects in 2003</b>			
	Public	Civil	Private
In Serbia	1.690.000	3.378.585	900.000
In Abroad	2.121.140	2.873.500	0
Multimedia	1.320.000	390.000	0
Art Colonies	1.420.000	550.000	0
Subtotal	<b>6.551.140</b>	<b>7.192.085</b>	<b>900.000</b>
<b>TOTAL</b>	<b>14.643.225</b>		

<b>Financed Projects in 2004</b>			
	Public	Civil	Private
In Serbia	1.630.000	5.000.000	800.000
In Abroad	1.990.000	2.445.000	150.000
Multimedia	440.000	260.000	50.000
Art Colonies	2.110.000	1.110.000	0
Subtotal	<b>6.170.000</b>	<b>8.815.000</b>	<b>1.000.000</b>
<b>TOTAL</b>	<b>15.985.000</b>		

<b>Financed Projects in 2005</b>			
	Public	Civil	Private
In Serbia	2.547.000	4.744.000	600.000
In Abroad	1.165.000	1.990.000	900.000
Multimedia	670.000	1.300.000	0
Art Colonies	670.000	1.830.000	0
Subtotal	<b>5.052.000</b>	<b>9.864.000</b>	<b>1.500.000</b>
<b>TOTAL</b>	<b>16.416.000</b>		

<b>Financed Projects in 2006</b>			
	Public	Civil	Private
In Serbia	2.770.000	7.220.000	2.200.000
In Abroad	1.020.000	1.870.000	700.000
Multimedia	70.000	3.650.000	0
Art Colonies	1.250.000	1.290.000	0
Subtotal	<b>5.110.000</b>	<b>14.030.000</b>	<b>2.900.000</b>
<b>TOTAL</b>	<b>22.040.000</b>		

<b>Financed Projects in 2007</b>			
	Public	Civil	Private
In Serbia	2.990.000	9.300.000	2.400.000
In Abroad	1.340.000	2.115.000	900.000
Multimedia	325.000	3.100.000	0
Art Colonies	1.670.000	2.150.000	0
Subtotal	<b>6.325.000</b>	<b>16.665.000</b>	<b>3.300.000</b>
<b>TOTAL</b>	<b>26.290.000</b>		

<b>Financed Projects in 2008</b>			
	Public	Civil	Private
In Serbia	4.550.000	10.110.000	2.100.000
In Abroad	1.700.000	3.570.000	800.000
Multimedia	600.000	6.410.000	0
Art Colonies	1.850.000	2.000.000	0
Subtotal	<b>8.700.000</b>	<b>22.090.000</b>	<b>2.900.000</b>
<b>TOTAL</b>	<b>33.690.000</b>		

<b>Financed Projects in 2009</b>			
	Public	Civil	Private
In Serbia	1.700.000	4.785.000	900.000
In Abroad	1.450.000	1.950.000	150.000
Multimedia	200.000	2.300.000	150.000
Art Colonies	1.650.000	1.300.000	0
Subtotal	<b>5.000.000</b>	<b>10.335.000</b>	<b>1.200.000</b>
<b>TOTAL</b>	<b>16.535.000</b>		

<b>Financed Projects in 2010</b>			
	Public	Civil	Private
In Serbia	1.980.000	8.229.000	1.620.000
In Abroad	3.050.000	5.190.000	825.000
Multimedia	400.000	1.740.000	250.000
Art Colonies	2.135.000	1.300.000	0
Subtotal	<b>7.565.000</b>	<b>16.459.000</b>	<b>2.695.000</b>
<b>TOTAL</b>	<b>26.719.000</b>		

<b>Financed Projects in 2011</b>			
	Public	Civil	Private
In Serbia	5.170.000	13.065.000	2.355.000
In Abroad	1.050.000	2.650.000	800.000
Multimedia	150.000	4.370.000	350.000
Art Colonies	2.490.000	1.500.000	0
Subtotal	<b>8.860.000</b>	<b>21.585.000</b>	<b>3.505.000</b>
<b>TOTAL</b>	<b>33.950.000</b>		

## 7. GENERAL RECOMMENDATIONS

In order to improve already existing and to introduce new instruments of support to the civil society organizations from the field of visual art and multimedia, the Ministry of Culture, Media and Information Society of Republic of Serbia should be much more open and flexible.

The main direction in this process should certainly be the continuous dialogue with the representatives of civil society organizations. One of the leading organizations of initiative of *Protocol of Cooperation* is actually from the field of visual art – *Remont*, represented by Darka Radosavljevic Vasiljevic. Another two representatives, Marijana Cvetkovic is by her education (visual) art historian, involved in many projects from this field of art, although she represents *Stanica*, the organization dealing with contemporary dance. Dejan Ubovic represents *Cultural Front*, a Belgrade organization focused on visual art, music and multimedia projects. So, three persons of five signatories of the Protocol are either dealing or inclining to the visual art and multimedia. First, this indicates that the influence civil society organizations from the field of visual art have is significant, and secondly these facts could be well used in improving the professional position or organizations and individuals dealing with visual art and multimedia. Influence gained by the Ex-Yugoslavia art associations on decision-making is showing how the combined process of public advocacy and lobbying at the Ministry can bring successful results.

In terms of cooperation with the Ministry, the already signed Protocol of Cooperation is certainly the best tool to influence on the decision-making process. The protocol provides for the establishment of working group, which would be composed of representatives of both, civil society organizations and the Ministry of Culture, Media and Information Society. Foundation of such a working group would ease and foster the communication between the Ministry and civil sector. Thus the working group would represent a highly practical tool for solving all problems, situations and demands existing in the relation between two sides.

Public advocacy should be used as well. Problems should be addressed within the system as a whole, attracting all stakeholders, not just ones directly dealing with culture. This can be set out as a long term, structured solution which, once implemented, will have a positive impact not only on particular organizations gathered in the coalition but on the whole sector. It is

necessary to see broader social framework and to develop arguments which will attract the interest of the general public. In a context in which there is no clear institutional basis to allow the participation of citizens in decision-making processes, the media can represent the sole means of impacting on public policies even to a small extent. In this process, journalist dealing with visual arts and culture in general could also be a good “allies”.

So, there are several concrete steps which could be undertaken:

- Foundation of the working group consisted of representatives of civil society organizations and the Ministry of Culture, Media and Information Society
- Consider the possibility of a special budget line for civil society organizations and thus preventing possible negative attitudes toward civil society organizations in future
- Consider the possibility of funding multi-annual projects of civil society organizations
- Creation and realization of joint initiatives and projects of the Ministry and civil society organizations (on the topics of public interest)
- Ministry`s initiatives to influence local authorities (greater funding of civil society organizations, solving problems with the work spaces of civil society organizations, etc)
- Proclaiming priorities in funding projects such as: cooperation of civil society organizations and public (cultural) institutions
- Greater Ministry`s engagement in intermediary activities between civil society organizations and different stakeholders (intersectoral cooperation)

Civil society organizations should also undertake measures for improving their position in terms of cooperation with the Ministry of Culture, Media and Information Society and in general, and thus expanding their influence:

- Insisting at the Ministry of Culture, Media and Information Society to proceed with the realization of *Protocol of Cooperation*, especially on establishing the Working Group
- Lobbying at the Ministry of Culture, Media and Information Society for changes of some articles of recently adopted By-Law on Procedures and Criteria for Financing Projects and other relevant documents

- Public advocacy to be used toward the system as a whole, attracting all stakeholders, not just ones directly dealing with culture.
- Greater involvement in topics of the highest public interest (not just) in order to gain better position for negotiations
- Greater involvement in topics of the highest importance for cultural and art production (not just) in order to gain better position for negotiations
- To be more inclusive, to widen audiences and to beware of elitism

## 8. CONCLUSION

*Although the Ministry is providing a significant financial support, the instruments of support and the relation towards civil society organizations in general, are not based on continuous and strategic approach.*

This paper is showing that the Ministry of Culture, Media and Information Society is not flexible enough when cooperation with the civil society organizations is concerned. Although some procedures are regulated, especially for financing projects, there are a lot of unused mechanisms concerning this cooperation, and in general.

There is a specific, “secretive” ambivalence of cultural policy, which can not be easily perceived, since most of the documents and publicly expressed goals of the Ministry are visible and accessible. But, this unfavorable situation is opening the possibilities for the minister and for the leading staff of the Ministry (appointed persons) to freely and by their own will interpret the mission, the goals, the criteria and priorities of designed cultural policy. That’s why also it is possible that in one moment the preference exists toward for example civil society organization and experimental art forms, and that in the next moment the preference is expressed toward cultural institutions and more conservative ideas. It is actually on the individual conscience of the leading persons of the Ministry to sincerely and professionally accomplish their tasks. The situation is even worst if we take into consideration that the position of the professional staff is completely undefined, because it is not clear if they should act as active professionals and creators, or as just the “channels” for the realization of designed strategic goals. Connected to this, it is not clear either whether the Ministry is acting as *Creator* or as *Service*. The lack of self-evaluation is also present.

These problems are probably the main obstacles in creating new strategic approach toward civil society organizations by inventing effective instruments of support.

On the other hand, there is no significant impact of the cultural civil organization on cultural policies, on the cultural (artistic) scene and on the society in general in Serbia because of feeble advocacy and visibility of their activities.

There is evident lack of initiatives to influence on decision-making process, the procedures and Criteria for funding projects. The relationship with the Ministry of Culture, Media and Information Society is based in great proportion on the demands for financial support of the projects. There are no many initiatives dealing with important social issues. It seems that civil society organizations from the visual art field are not accustomed to treat visual art as a tool for improving human rights, accessibility to culture especially for so called “marginal groups”, activism, etc. Apart from the professional audience and to some extent students, little has been done to work with other specific target groups. For that reason, there is no small number of projects conceived and realized just for a modest number of audiences. In addition, these audiences are usually followers of the attitudes and ideas of civil society organizations, so these contents are made for the people belonging to the same cultural and artistic cycles. This situation prevents civil society organizations from gaining new audiences, which is not acceptable, since in terms of audience development, their mission in the first place is to widen the cycles of audiences as much as possible.

Because of these indicative problems as well, it is hard for the civil society organizations to impose themselves as partners in decision-making process.

Contradictorily, art associations (dating from Ex-Yugoslavia), “out-of-date” by their statutes, concepts and, as a result, their activities have a more significant impact on cultural policy than other civil society organizations.

## BIBLIOGRAPHY

Beeren, W. (ed.) (1993) *Acquisitions, Stedelijk Museum 1985-1993*, Amsterdam: Stedelijk Museum.

Benhamou, F., Moureau, N. and Sagot-Duvaouroux, D. (2001), *Les galeries d'art contemporain en France, Portrait et enjeux dans un marché mondialisé*, Paris: La Documentation française, Ministère de la culture et de la communication.

Bennett, T. (1995) *The Birth of Museum: History, Theory, Politics*, London: Routledge.

Brinkmen, Dž. (2008) *Kulturne kontradikcije demokratije, Politička misao posle 11 septembra*, Beograd: Izdavačko preduzeće Filip Višnjić.

*Cultural Policies in France* (2008), Paris: Coalition française pour la diversité culturelle.

Cultural Policy in Serbia: National Report, European Programme of National Cultural Policy Reviews MOSAIC PROJECT, Council of Europe, 2002.

*Culture and Neighbourhoods, Concepts and References*, Volume 1 (1995) Strasbourg: Council of Europe Publishing.

Deloš, B. (2006) *Virtuelni muzej*, Beograd: Clio.

Djian, J-M. (1996), *La politique culturelle*, Paris: Le Monde édition/ Marabout.

Dragičević Šešić, M. i Dragojević, S. (2005) *Menadžment umetnosti u turbulentnim okolnostima*, Beograd: Clio.

Dragičević Šešić, M. i Stojković B. (2007) *Kultura, menadžment, animacija, marketing*, Beograd: Clio.

Dragičević Šešić, M. (ed.) (2002) *Javna i kulturna politika, socio-kulturološki aspekti*, Beograd: Magna Agenda.

Dragičević Šešić, M. (2005) *Demokracija i domeni kulturne politike*, Beograd: Zbornik radova FDU 8-9.

Duplaix, S. (ed.) (2007) *Collection art contemporain*, Paris: Édition du Centre Pompidou.

Đukić, V. (2010) *Država i kultura, Studije savremene kulturne politike*, Beograd: Fakultet dramskih umetnosti, Institut za pozorište, film, radio i televiziju.

Erjavec, A. (1991) *Ideologija i umjetnost modernizma*, Sarajevo: Svjetlost.

Gleizal, J. (1994) *L'art et la politique*, Paris: Presses Universitaires de France.

Grau, O. (2008) *Virtuelna umetnost*, Beograd: Clio.

Guzy, L., Hatoum, R. and Kamel, S. (2009) *Museum Islands*, Berlin: Panorama Verlag.

Jelenković, D. (2007/2008) *Nove tehnologije - Galerijska praksa*, Pančevo: Kulturni centar Pančeva.

Kelner, D. (2004) *Medijska kultura*, Beograd: Clio.

Kujundžić, K. (2010) *Contribution of the Civil Society Organization to the Cultural Policy Development* (unpublished).

Lakićević, D.K., Stojanović, B. and Vujačić, I. (2008) *Teoretičari liberalizma*, Beograd: Službeni glasnik

Leri, J. et Fierro, A. (ed.) (1989) *1180 – Le Louvre – 1989*, Paris: Guides Historia/ Tallandier.

Lipovecki, Ž. (2008) *Paradoksalna sreća, Ogled o hiperpotrošačkom društvu*, Sremski Karlovci-Noví Sad: Izdavačka knjižarnica Zorana Stojanovića.

Lošonc, A. (2006) *Suverenitet, moć i kriza, eseji o evropskom mišljenju*, Novi Sad: Svetovi.

*Magasin* (2006), Grenoble: le Magasin.

Majnhof U. i Triandafilidu A. (ed.) (2008), *Transkulturalna Evropa, Kulturna politika u Evropi koja se menja*, Beograd: Clio.

Mihaljinac, N. (2011) *Forms of Gallery Management* (unpublished).

Mihaljinac, N. and Tadić, D. (2010), *Research on Contemporary Visual Art Scene in Serbia* (questionnaires and interviews, unpublished).

Moulinier, P. (2002) *Politique culturelle et décentralisation*, Paris: L'Harmattan.

Moureau, N. et Sagot-Duvauroux, D. (2006) *Le marché de l'art contemporain*, Paris: La Découverte.

Nelson, C.R i Šif, R. (ed.) (2004) *Kritički termini istorije umetnosti*, Novi Sad: Svetovi.

*Open to the Winds of Change, Nordic Region 2000* (2000) Copenhagen: Nordic Council of Ministers.

Obuljen N. i Zuvela-Busnja, A. (2008) *Civilno društvo i proces donošenja odluka u hrvatskoj kulturnoj politici*, Zagreb: Hrvatsko sociološko društvo.

Pavlović, V. (ed.) (1995) *Potisnuto civilno društvo*. Beograd: Eko Centar.

Pontier, J., Ricci J. i Bourdon, J. (1996) *Droit de la Culture*, Paris: Édition Dalloz.

Schubert, K. (2002) *The Curator's Egg, The Evolution of the Museum Concept from the French Revolution to the Present Day*, London: Ridinghouse.

Sepp, H. R., Lester E. (ed.) (2009) *Handbook of Phenomenological Aesthetics*, Prague: Springer.

Subotić, I. (ed.) (2001) *Dosije Srbija*, Beograd: Muzej 25.maj.

Subotić, I. (2000) *Od Avangarde do Arkadije*, Beograd: Clio.

Svanberg, F. (ed.) (2010) *The Museum as Forum and Actor*, Stockholm: The Museum of National Antiquities, Studies 15.

Šiner, L. (2007) *Otkrivanje umetnosti*, Novi Sad: Adresa.

Šuvaković, M. (2006) *Studije slučaja, Diskurzivna analiza izvođenja identiteta u umetničkim praksama*, Pančevo: Mali Nemo

Tadić, D. (ed.) (2009) *Savremene vizuelne umetnosti i multimedije, Konkurs Ministarstva kulture Republike Srbije, 2003-2008*, Beograd: Anonymoussaid:.

Tadić, D. (ed.) (2009) *Likovne kolonije u Srbiji, Konkurs Ministarstva kulture Republike Srbije, 2002-2008*, Beograd: Anonymoussaid:.

Tadić, D. (2010) *Galerije i Izložbeni prostori u Srbiji, Instrumenti podrške Ministarstva kulture, informisanja i informacionog društva Republike Srbije* (unpublished).

Zakosek, N. (1991) *Gradjansko društvo i država: povijest razlike i njegove kritičke obnove*”, Zagreb: Naprijed.

Žilber, K. (2005) *Muzej i publika*, priredila Klod, Beograd: Clio.

## **WEBOGRAPHY**

Adizes. <http://www.adizes.com>

Association of Fine Art Applied Artists and Designers of Serbia (ULUPUDS).

<http://www.ulupuds.org.rs>

Center for Development of Non-Profit Sector. <http://www.crnps.org.rs>

Civic Initiatives. <http://www.gradjanske.org>

CIVICUS. <http://www.civicus.org>

Cultural Policy Resources in South East Europe. <http://www.policiesforculture.org>

Compendium of Cultural Policies and Trends in Europe. <http://www.culturalpolicies.net>

Council of Europe. <http://www.coe.int>

Culture Action Europe. <http://www.cultureactioneurope.org>

European Cultural Foundation. <http://www.eurocult.org>

Lab for Culture. <http://www.labforculture.org>

Fine Art Association of Serbia (ULUS). <http://www.ulus-art.org>

Ministry of Culture, Media and Information Society, Republic of Serbia.

<http://www.kultura.gov.rs/>

Open Society Institute and Soros Foundations Network. <http://www.soros.org>

The European Institute for Comparative Cultural Research (ERICarts).

<http://www.ericarts.org>

The official web site of the European Union. <http://www.europa.eu.int>

## ACKNOWLEDGMENTS

I am very grateful to prof. PhD Milena Dragičević Šešić for her precious and continuing help. I am also very grateful to prof. PhD Irina Subotić for her kind and considerable help, invaluable for the structure of this paper.

I would like to thank Milan Miljković, Nina Mihaljinac and Mane Radmanović, for their gracious help, for their effort, feedback and design of this work.

I am thankful to my parents for supporting me and encouraging me in my learning processes.

## **CURRICULUM VITAE**

DIMITRIJE TADIĆ

*Belgrade, Date of birth: 10<sup>th</sup> July 1973*

### **Education**

1994-1999. University of Arts Belgrade, Faculty of Applied Arts, Set Design

### **Employment & Professional Engagement (Selection)**

1995 – 2001. Realized several theatre and TV set designs (Krsmanac Theatre, Art TV, Theatre 212, Bitef Theatre)

1999. Chamber Opera *Madlenianum* (Set Design Assistant)

From 2001. The Ministry of Culture, Media and Information Society, Republic of Serbia (Adviser for Visual Art and Multimedia; Coordinator for the Civil Society Organizations)

2002 – 2006. Historical Archives of Belgrade (Member of Nadzorni odbor)

From 2003. Cultural Center Sopot, Belgrade (President of the Board of the gallery)

2006 – 2008. *Sluzbeni glasnik Gallery*, Belgrade (Member of the Board)

From 2009. Project *Centrifuga* (donations), Erste Bank and BCIF (Member of the Board)

From 2010. Modern Gallery, Cultural Center Lazarevac, Belgrade (Art Director)

Participated at many conferences and seminars (selection): 2001. *Cultural Industries and New Technologies*, Council of Europe, Strasbourg, France; 2003. *Cultural Cooperation with SEE*, European Cultural Foundation, Amsterdam, Netherlands; 2004. *Cultural Policy and Art Production*, University of Arts, Belgrade, Serbia; 2006. *Cultural Policy and its Administration*, Cultural Policy Institute, Grenoble, Maison des Cultures, Paris, France; 2010. *Culture as a factor in the Process of EU Integrations*, NVO Millennium, Kragujevac, Serbia

### **Projects (Selection)**

2010. *Update with Art Practices: Art in Serbia 2002-2009* (program manager, editor of the publication, text)

2009. *Art and Procedures*, three publications, Anonymous said, Belgrade (editor, texts)

2006. *Golden Section of an Illusion*, Museum of Applied Arts, Belgrade, Faculty of Philology, Belgrade, Art Biennial, Pancevo, performing Arts Forum, St Erme, France (author)

2004. *From Happiness, from a Dream*, Museum of Nikola Tesla, Belgrade (author)

2003. Exhibition of prints, Cultural Center Belgrade, Artget Gallery (author)